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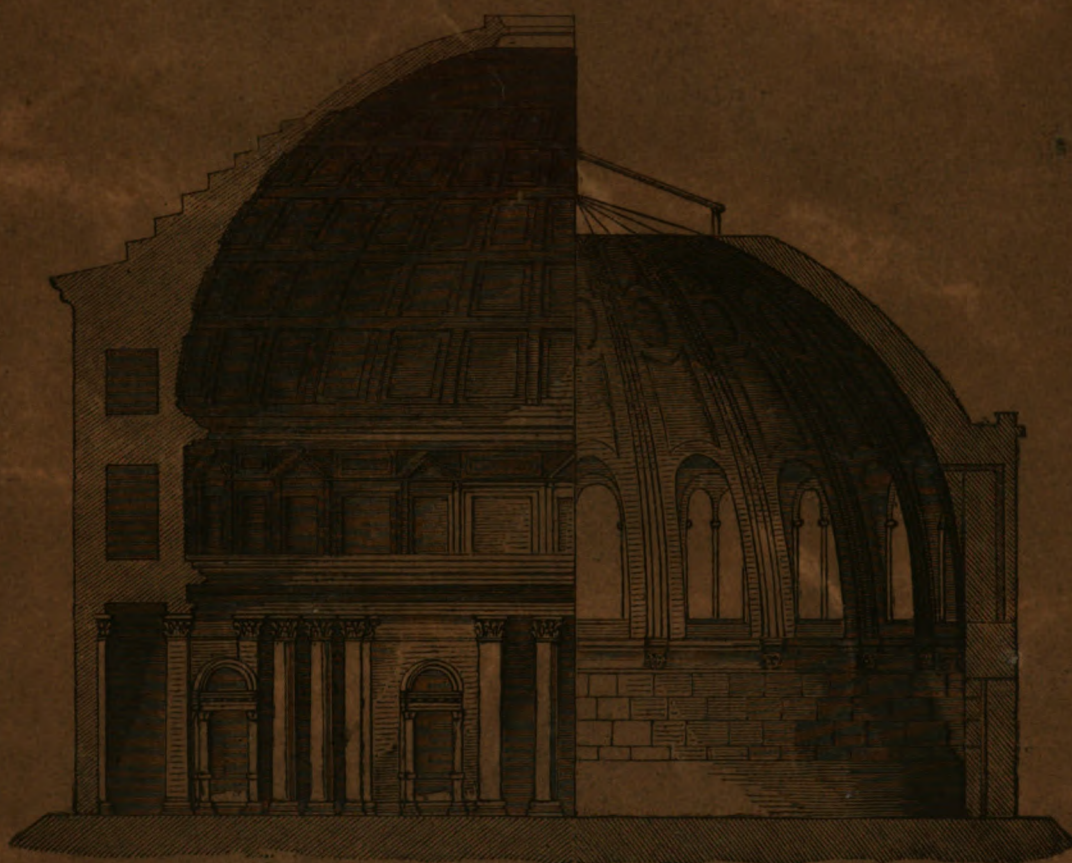
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SOME OBSERVATIONS
UPON
THE RECENT ADDITION OF A READING ROOM
TO
THE BRITISH MUSÉUM;

With Plans, Sections, and other Illustrative Documents.

BY
WILLIAM HOSKING,
Architect and Civil Engineer.
Professor of Architecture and of Engineering Constructions, at King's College, London.



X 70 Feet. X 70 Feet. X
THE PANTHEON AT ROME. THE READING ROOM BRIT. MUS.
*Quadrantal Section of each, at the same Scale, and of the Diameter of the latter—
130 Feet.*

LONDON:
EDWARD STANFORD, 6, CHARING CROSS.

1858.

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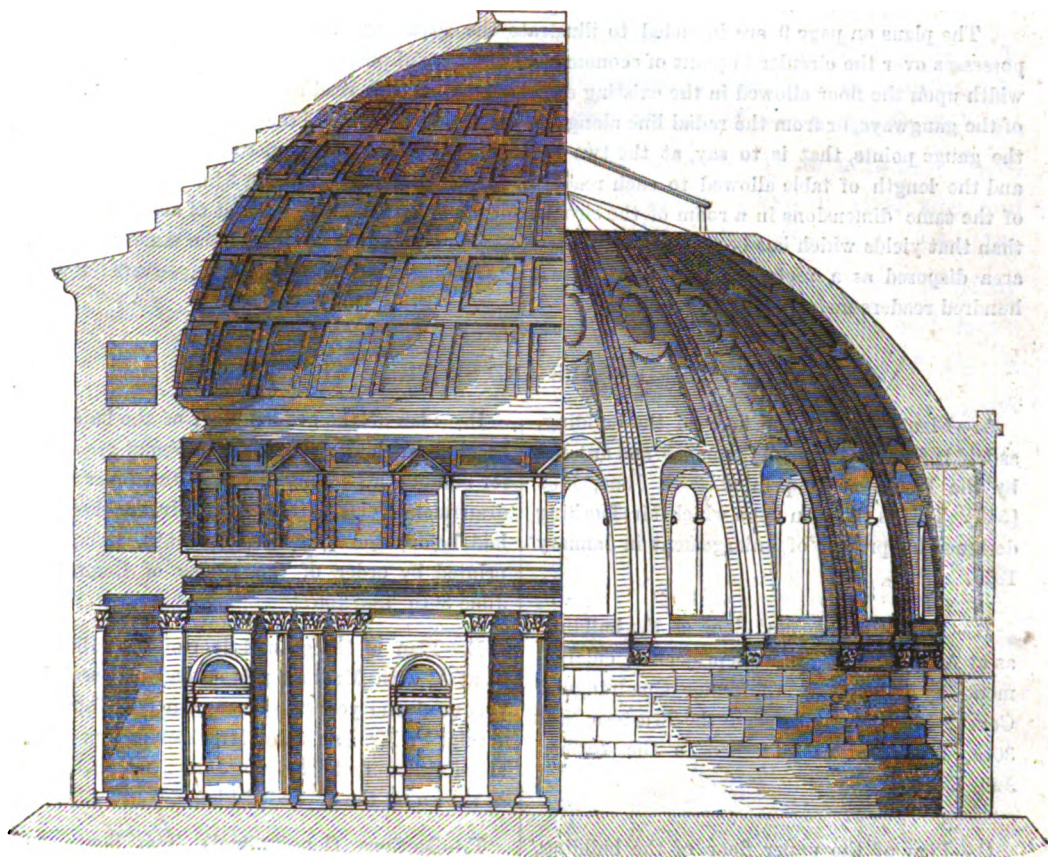
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X 70 Feet. X 70 Feet. X.
THE PANTHEON AT ROME. THE READING ROOM BRIT. MUS.
Quadrantal Section of each, at the same Scale, and of the Diameter of the latter—
140 Feet.

LONDON:
EDWARD STANFORD, 6, CHARING CROSS.

1858.

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ILLUSTRATIONS.

The wood-cut on the title page is, perhaps, sufficiently described by the inscription under it, and by the statement upon the page next following this; but it may be proper to observe, that nothing more is aimed at than the illustration of the effect of PROPORTION upon the general form, in contrast. The Section of the Pantheon is drawn at less than its full size, that it may have no advantage over the Museum Reading Room from its greater diameter, and the greater height consequent thereon, the object being to show by the contrast established, that, striking as the Reading Room may be as a Saloon, how much would be gained of grandeur, dignity, and beauty, by more fitting proportions. This is further illustrated by the contrasted half-sections Nos. 1 and 3 on the appended lithographed drawing F.

The plans on page 9 are intended to illustrate the advantage which the square form *in plan* possesses over the circular in point of economy, for the special purposes of a Reading Room. The width upon the floor allowed in the existing circular room to each reading table with its proportion of the gangways, or from the radial line along the middle of one table to that of the next to it, is, at the gauge points, that is to say, at the two ends where the tables come nearest together, 11 feet, and the length of table allowed to each reader at the ordinary tables, is 4 ft. 3 in. No application of the same dimensions in a room of the circular form will give a larger amount of accommodation than that yields which has been applied; whilst the same dimensions applied to the same superficial area disposed as a rectangle, yields, as shown by the diagrams, one-third more;—seats for four hundred readers instead of three hundred.

LITHOGRAPHED PLANS AND SECTIONS APPENDED.

A.—Plan of the ground floor of the building, as laid before the House of Commons, and ordered by the House to be printed, 30th June, 1838 [545]. This is the plan upon which Mr. Hosking designed his project of enlargement in January 1848.

B.—Plan of the ground floor of the building, as at A, with Mr. Hosking's project of enlargement, by building in the inner Quadrangular Court;—as communicated to the Trustees, Nov. 30th, 1849—and as published in the *Builder*, June 22nd, 1850.

C.—Plan of the upper floor of the building, raised upon the ground plan at A, with Mr. Hosking's project of enlargement as it affects the upper story of the building.

D.—Plan of the ground floor of the building, as at A, with Mr. Panizzi's "*original proposal*" for building a Reading Room in the inner Quadrangular Court, as revised by Mr. Smirke, and laid before the Trustees, June 5th, 1852, and printed by order of the House of Commons, June 30th, 1852 [557].

E.—Plan of the ground floor of the building, as at A, with Mr. Panizzi's second proposal, as produced one year and three-quarters after the receipt by Mr. Panizzi of Mr. Hosking's project, as published in the *Builder*, June 22nd, 1850, and as shown on the appended Plan B.

F.—Sections (longitudinal) from South to North, exhibiting the several designs by Mr. Hosking and Mr. Panizzi respectively, in contrast.





ADVERTISEMENT.

No great INTERIOR that I ever saw impressed me with admiration so strong and enduring as that of the Pantheon at Rome;—not for its adventitious decorations,—its columns, pilasters, cornices, and other *materia architectonica*;—but for the combination of grandeur, dignity, and beauty, produced by the proportions employed in effecting the union of height and breadth in a vast saloon. There are other interiors of vastitude, but none, that I know of, approaching the same size, and of the same simple form, which present like proportions.

Ever since the first time I stepped inside the Pantheon,—now nearly 35 years ago,—I have earnestly wished to see it, that is to say its interior, repeated in London; and it has been more particularly an object of ambition with me to be charged with the duty of executing its counterpart at home,—a worthy occasion presenting itself. The Royal Exchange presented an admirable opportunity, but not to me;—*that* is no *opportunity* to any man who has attained to years of discretion, and is possessed of a sense of self-respect, which presents itself in an advertisement, or in the, even more impertinent, personally addressed circular. At length another apt occasion presented itself;—the British Museum, hardly finished in 1847, was already bursting its sides for room, with nearly an acre and three quarters of void space within its actual site. I had often looked at that site, and had wondered that it should remain unoccupied, and had thought how admirably a replica of the Roman Pantheon upon it would compose with the new building and give it the magnificence it did not, and does not, possess, and add space for its special purposes, and afford facilities for internal circulation which also it sadly wanted, and continues to want. I found, upon considering the plan of the Museum and the height of the main building, that a full-sized copy of the Pantheon could not be placed upon the site,—that known as the inner quadrangular court,—without rising so high above the surrounding building as to overpower it,—an effect that would have been bad in itself, and would have been injurious to the architect of that building; a result to be avoided as carefully, at least, and as determinately, as the erection of anything configured like the Pantheon, but not bearing its proportions. Now the proportions of the interior of the Pantheon are those which arise from a hemisphere raised upon, and resting on, a cylinder of the same diameter, and of the height of the radius or semi-diameter. Thus, the diameter of the floor of the Pantheon being 143 feet, the whole internal height from the surface of the floor to the summit of the concave is 143 feet;—that is to say, up to half the full height it is a vertical cylinder, and the upper half of the height is an inverted hemisphere: the different effect produced by the proportion thus established, and as exhibited in the Pantheon and in my study from it, and that produced by the stunted variety at the British Museum, are illustrated by the vignette on the title page. And it was upon these considerations that I designed the appended plan B, as it exhibits itself in section

at No. 1 on F, and thus obtained the form and distribution of the interior of the Pantheon, of its full superficial area or extent upon the floor, though of less diameter, and consequently, of less height under the concave, but so that the model should be complete in every essential particular, and most especially in respect of proportion,—the true key to the beauty of the interior,—without rising above so as to overpower Sir Robert Smirke's work. This I devised and submitted, first to Lord Ellesmere's Commission, and then to the Trustees of the British Museum, and afterwards to the public, in the manner, and under the circumstances, and with the result hereinafter described,—this last being, in short, that my project was misprized, misused, and abused.

It will hardly be thought necessary that I should set forth the grounds upon which I claim consideration in respect of that particular feature of my design which I myself take from a work that is common property, or I had no right to touch it;—the principles upon which I claim being so well understood that no objection has been raised on that score even by those who may be considered interested in resisting it. It is not the plan of the Pantheon that I claim, but the application of its form, disposition, and proportions in a particular case, with newly devised combinations; and the plagiarism I allege is the application in the same case, of such my device, with certain of my combinations, contrary to honour and good faith.

I am sorry, indeed, to have been obliged to raise the question in this form and manner, but I have been driven to it. I might have let it fall from weariness and disgust, if it had not been that one of the foremost men of the country and nation,—a man whose word may make or mar a reputation,—had not been deceived into attributing not only the merit of the suggestion, but the origination of the idea of such a work to the very plagiarist himself,—to the man who would appear to have led the Trustees of the Museum to misapply the space they had at their disposal for the enlargement of the Museum for its special purposes, and to waste the public money in building what was not wanted, and after a fashion which they were in honour bound to regard as not theirs to adopt. The necessity was thus forced upon me of asking for a re-assignment of my own; and the reason given me why it was not conceded compels me thus, in publishing the case, to make the correspondence public. I have the gratification, certainly, of finding that my design is rightly appreciated upon its merits by Lord John Russell, and I cannot forbear the further gratification of making such appreciation known. If Lord John Russell could have been, and had been, at the same time Prime Minister and an acting, as he was an official, Trustee of the British Museum in 1849 and 1850, I should not, I believe, have now thus to set forth either the injury done to the public in the mistaken course pursued by the Trustees in the conduct of the economics of the Museum since that period, or the wrong done to me as an individual.

CHAMBERS,
31, *Parliament Street, Westminster,*
April 1858.

PART I.

THE RECENT ADDITION OF A READING ROOM TO THE BRITISH MUSEUM.

AN Exhibition of a new kind was opened to the curious public in the Exhibition season of the year 1857.

The British Museum had from year to year for many years presented itself in a state of transmutation, from gay old Montague House, with its gardens behind, and its paved court-yard, flanked by ranges of domestic offices, and inclosed by a lofty wall, with close carriage-gates, in front, into a quasi counterpart of the Post Office in St. Martin's-le-Grand, and like the Post Office expanding laterally as occasion seemed to demand, and as space permitted. But the building was never obtrusive. It sought no admiration for itself, and obtained none. Its sole object seemed to be, modestly to perform its duty as a storehouse and conservatory of matters having intrinsic value, and possessing qualities which gave them interest, alike to the student and to the common observer, to whom the doors of the Museum were, and are, freely opened for the purposes of study and observation.

On the occasion now referred to, however, the British Museum threw open its doors to exhibit, and to claim admiration for, a something that had grown up within itself, but yet not belonging to it,—a bit of finery out of place! A cupola-covered saloon had been built within the bowels of the Museum, for the purposes of study and research by those whose objects require strict seclusion, and from whose place of study the general student,—the common observer—must, therefore, be for the future excluded. Common observers were invited, once for all, to admire that from which they were to be ever after shut out; and to make the lesson which a walk through the saloon was intended to produce the more impressive, there was provided for sale, and sold for a penny, in the Entrance Hall of the building, a small pamphlet, which bears strong internal evidence of having emanated from the innermost recesses of the Museum, and must consequently be received as an authority. It contains a plan of the gaily-painted and rib-gilded saloon, and gives particulars from which the observer may learn not only to admire and to wonder, but to be grateful. And that there may be no mistake as to the proper object of gratitude, a portrait bust—not of the Illustrious Lady who so gracefully and graciously does the honours for Mr. John Bull, the Proprietor and Paymaster,—but—of Mr. Antonio Panizzi, the Concoctor and Custodian of the work—exhibits itself in a niche over the entrance door to the great saloon:—the saloon itself being for a Reading Room to the Library of the Museum.

The Reading Room is circular in plan, or as the little pamphlet chooses more curtly, but less correctly, to express it—"The Reading Room is circular:" (p. 9.) Its vertical inclosures purport to form a hollow cylinder, 140 feet in diameter internally, to the height from the floor of 36 feet, at which height a hemispherical cupola springs, and this is closed in at the summit, at the whole height of 106 feet, by a glazed skylight; whilst upright windows stand round upon the imposts of the cupola, into the structure of which their heads appear to be bastard groined. The result is a very noble chamber, which in itself well deserves much of the admiration it has obtained,—the gilding upon the ribs of the concave ceiling relieving, in some degree, the stunted height and squat proportions which the relative dimensions indicate. This will appear most clearly upon reference to the vignette upon the title-page of this pamphlet, where a quadrantal section of the work now referred to is contrasted with a similar section at the same scale, and of the same semi-diameter, or radius rather, of the great and world-admired interior—the Pantheon at Rome—upon which the original design for building

C

on the now site of the Reading Room was studied, as shown in plan on the appended general plans of the building B and C, and in section at No. 1 upon F.

The superficial contents of the floor of this circular chamber are, in round numbers, 15,400 feet, and the chamber is set out with tables in such manner as to seat, at the rate of accommodation afforded to each, about 300 persons as readers, who are all, by the arrangement of the tables upon lines radiating from the centre of the room (the most economical arrangement, nevertheless, wasteful as it is, of which the form of the chamber is capable), brought under the eye of the Superintendent, who ostensibly, and according to the little pamphlet, (p. 15,) is placed at the centre to assist readers in their researches. Around the officer so established, there are catalogue tables, and around and about the circular chamber itself to the extent of about three times its area, low sheds have been set up for the shelving of books. "Within three years," the little pamphlet adds, with the characteristic warmth of a showman—"the vast structure has been completed at the cost of £150,000."

Now, what if it should appear that in procuring the erection of this work the Trustees of the British Museum have shown themselves, as a public Board, exercising a most important trust, unworthy—so far at least as regards economy—of the trust reposed in them?—What if it appear that the site absorbed by the New Reading Room, and the circumjacent book-sheds, was of priceless value as affording the means, and the only possible means, of extending the galleries of the Museum for its special purposes as a museum, within its own area, and rendering the building more commodious to the public, and more efficient in itself, in a manner otherwise unattainable?—What if it appear that the sacrifice of a site, which no money can replace, has been attended by an expenditure of nearly three times the sum which the Trustees had asked of the Treasury for even greater accommodation than that they have obtained by the greater outlay;—that in doing what they have done, and supposing it to be otherwise right, (though it was, in its initiation, against their own better judgment to build a Reading Room where they have built it,) they have sacrificed the public interests by an unadvised, or ill-advised, application of the space absorbed by the principal compartment of the interpolated buildings,—and that they have, moreover, obtained the means of building, and have built, a new and costly Reading Room, upon the wrongful allegation, (made indeed with reference to another site, and some time before,) that they had already "availed themselves of every resource which the existing buildings were capable of affording?"*

And what, again, if it appear that the Trustees have *conveyed*,† and, in conveying, mutilated,‡ the only worthy feature of the "vast structure" with which they have encumbered the site, and upon which they have wasted the public money in producing what was not wanted?

But such is, in truth, the case.

The British Museum had been designed and built about what will be best understood as a hollow square; the space inclosed by the building being, as shown in the appended plan A, an indented parallelogram, 317 feet from south to north, by 238 from west to east, comprising very nearly an acre and three-quarters; being, by a quarter of an acre, greater than the great quadrangle inclosed by the buildings of Somerset House, and only half an acre less than the garden of St. James's Square. It seems that when the design for the Museum was made, it was thought that the building to be erected would be found large enough to answer every purpose for many years to come; but the collections grew so fast, that before the original design was completed, additions had been made to the

* Letter to the Treasury, July 25, 1851, page 17, of the Return [557] to an order of the House of Commons, dated 22nd June, 1852. As most of the references hereunder are to this paper, its number and the page only are stated when such reference is intended.

† "Convey, the wise it call."—*Pistol*. *Merry Wives of Windsor*, Act i. scene 3.

‡ "Qui facit per alium, facit per se."

building on its west side for the reception of new acquisitions, and of matters, the places provided for which had been otherwise disposed of. Thus, in the words of the eminent antiquary, who is Keeper of the Antiquities at the Museum, writing, in 1851—"Although the building is not yet finished, it is surrounded by inconvenient and unsightly excrescences; and it may be asserted with truth, that Europe cannot show any building so ill-adapted for its intended purpose as the British Museum." ([557] page 15.)

But the inner quadrangle—the hollow square—remained unappropriated, and it might almost be fancied to have been reserved intentionally to furnish the means of supplying what the original design was greatly deficient in—a centre of easy access from the Entrance Hall, from which a departure might be taken to the collateral galleries without traversing any of them as gangways, and be itself the means of presenting most advantageously the greatest works of ancient sculptural art possessed by the nation, and placed in the Museum which bears its name. The opportunity of effecting this great object the Trustees have thrown away, and have, in doing so, sacrificed the only possible site available for the purpose,—one for which no substitute can be had, and, therefore, no money can buy,—and applied it to a purpose for which it had no special fitness, and in respect of which the Trustees themselves had not long before declared that another site appeared to them to be far preferable for the purposes of the Library and its Reading Room, (the lesser object for which the sacrifice has been made,) and wholly without cause.

Writing on the 25th July, 1851, ([557] page 17,) by the then Principal Librarian of the Museum to the Secretary of the Treasury, the Trustees set forth for the "serious consideration of the Lords Commissioners, the present deficiency of the buildings of the British Museum," especially,—it soon appears,—in the department of printed books, where space for stowage was already found insufficient, and the Reading Room too small for the numbers who resorted to it. They proceed thus:—"Under this view of the present wants and future prospects of the Museum, the Trustees have felt it incumbent upon them to devise what appears to them the best means of procuring that additional accommodation which they deem indispensable. Of the various plans before them, that of the purchase of the land and houses to the east of the Museum, namely, twelve houses in Montague Street, and the six adjoining houses in Russell Square, as a site for a new building, appears far preferable. From the contiguity of that site to the Library, and from the facility which it will afford to the erection of a spacious reading room, with a separate access from the north or east, it offers the readiest means of meeting the more urgent and immediate want."—The Trustees thus saw plainly, in 1851, that the department of printed books, with its reading room, should be drawn away to the eastward, and have "a separate access from the north or east." They adhere to this opinion, when, on the 5th June, 1852, ([557] page 34,) they again call the attention of the Lords of the Treasury to the former letter (that last above quoted), and to the increased and increasing want of accommodation for printed books and for readers, and re-assert that the extension eastwards recommended in 1851, is, for the purpose, "preferable to every other that has been suggested." They submit, nevertheless, "a plan in many respects less desirable;" but which purported to have the great recommendation that "it would, at a cost not exceeding £56,000, provide, in the course of two years, ample accommodation for readers, and for all the printed books which are likely to be added to the Library in the course of many years." This "plan" is shown upon the plan of the Museum, D, appended, and further illustrated by the longitudinal section, on No. 2, F; these being from the "Plans" K and L, respectively appended to the Return [557] of the Session 1852. This plan, miserable in every point of view—miserable as a scheme, and miserable as a design, and destructive of a site invaluable, as before stated, to the Museum for its special objects, was not adopted; the Lords of the Treasury "did not feel themselves justified in sanctioning the proposed plan." ([557] page 35.)

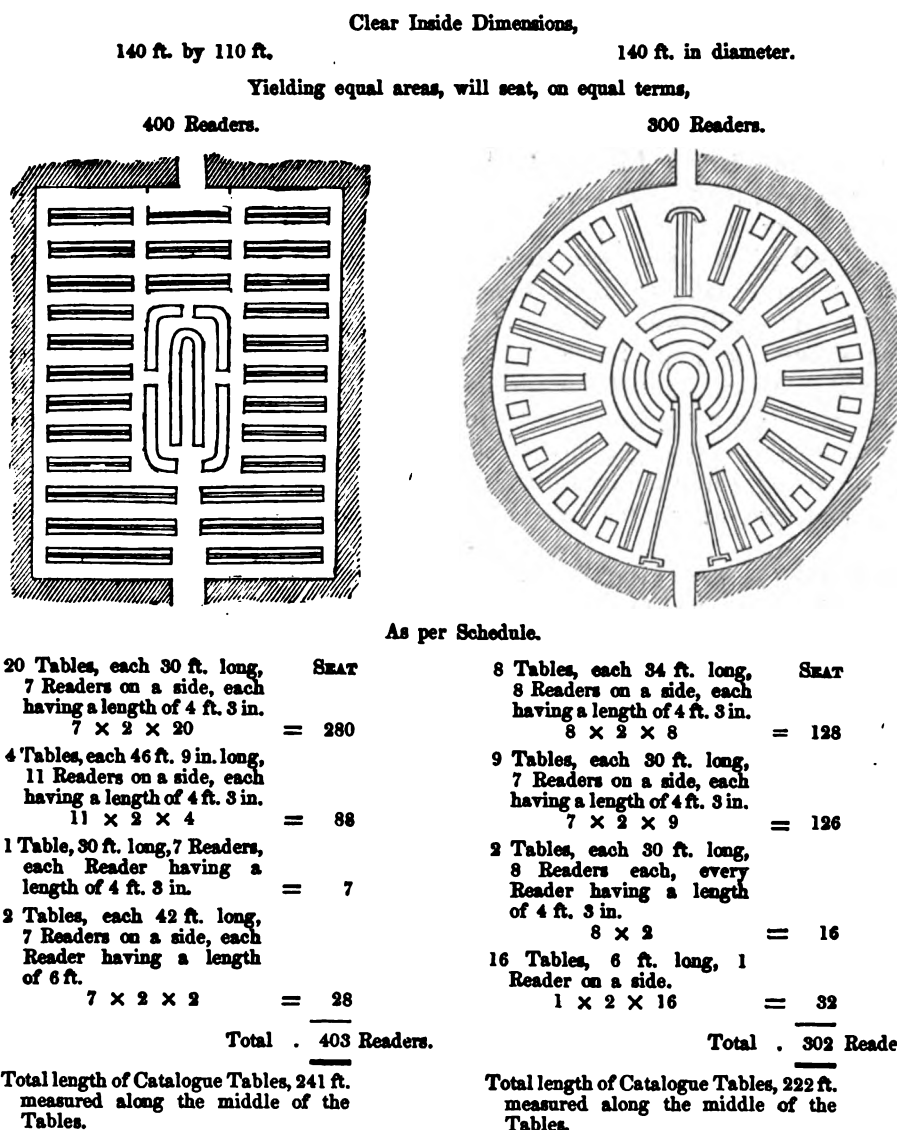
But the Trustees, as if compelled by some malignant influence to act against their own better judgment, appear to have come forward again in 1854, with another plan to the same effect as that of which, in recommending it, they had

expressed their disapproval, and which the Treasury had disallowed. The scheme which had been so disapproved by the Trustees, and so disallowed by the Treasury, though estimated originally at only £50,000, was—when presented in a form which promised less, and has yielded less in respect of accommodation, or rather promised accommodation,—allowed by the Treasury, and has been carried out by the Trustees, at a cost to the public of £150,000. It should be added, that the communication made by the Trustees to the Treasury, on June 5, 1852, above quoted, appears to have inclosed, with the scheme it referred to, two Reports from Mr. Panizzi, then Keeper of the Printed Books, dated May 5, 1852, and June 1, 1852, respectively. The earlier of these Reports ([557] page 26, *et seq.*) is accompanied by two plans of the scheme, in one of which the central circular chamber is drawn as 158 feet in diameter, and represented in the Report to be “capable of containing upwards of 560 readers at one and the same time, all comfortably seated;” and in the other of the two plans, the same compartment is drawn 138 feet in diameter, and is described as capable of providing in like manner “for more than 450 readers;”—the Keeper’s estimate being, according to either plan, £50,000 for the Reading Room, inclusive of circumjacent buildings, supposed to be capable of shelving an indefinite number of volumes. The thing now erected is on the same site, and of the same extent in plan, excepting only the central circular compartment—the Reading Room—which is, according to the unquestioned authority of the little pamphlet, 140 feet in diameter, but seating, when full, only 300 readers, instead of either 560 or 450; and, to repeat, “this vast structure” has cost £150,000, instead of the estimated cost by the Keeper of £50,000, or the more expanded estimate by the Trustees of £56,000! The public have, indeed, got a cupola to a room which was not wanted, and into which they are not admitted;—and that is literally all that the further expenditure of from £90,000 to £100,000 has produced.

That the Trustees, in doing what they have done, have sacrificed the public interests in an unadvised, or ill-advised, application of the space absorbed by their interpolated Reading Room—that is to say, in a bad wasteful plan—will plainly appear on reference to the diagrams upon the next following page, which present the plan of the Reading Room as it is,—(being a copy of that annexed to the little pamphlet, which shows the tables and other fittings as they are there described.)—together with a plan having the same internal area, being drawn at the same scale, but disposed as a rectangular parallelogram instead of a circle, having tables of the same breadths, affording the same length of table to each reader, giving the same effective width to the gangways, and *more* than the same length of catalogue tables.

The recorded internal diameter of the circular Reading Room yields, as before stated, an effective area on the floor of 15,400 superficial feet. This is occupied with readers’ tables, and otherwise, and affords seats, at one and the same time, according to the statement of the little pamphlet, for 300 readers; but according to a schedule in its penultimate page, strictly carried out, for 302.—The same area of 15,400 feet in a rectangle of the length of the diameter of the circular chamber, 140 feet, by 110 feet wide, will, as shown below, admit tables for one-third more, or 400 readers instead of 300,—the space assigned to each individual reader, and to the general accommodation being the same, except as to the waste imposed by the form adopted in the existing room—that is to say, the useless space in the gangways between the radiating tables;—the gauge of effective width being of course that provided at each of the two ends of the several tables. To this it may be added that circular work is, as an economical rule, much more costly than work upon the square; and further, that the 302 readers provided for in the circular reading room in the British Museum, might be seated in like manner as to essentials, and upon the same scale of accommodation, in a rectangular chamber both shorter and narrower than that shown in the diagram, and, therefore, much less in area than the circular chamber has been built of for that service. Moreover, not only is the circular form wasteful in respect of space, and costly as regards money, but in the case under consideration,—of which the site—the quadrangular court-yard—is longer than it is wide,—the principal light required from it by the main buildings of the Museum is in the direction of its

width, and not of its length. A rectangularly disposed reading room in the middle of the court, would have proportioned itself (unless indeed it had been devised by the Trustees of the British Museum, or their recent advisers,) to the unequal length and breadth of the court-yard, and thereby have approached less nearly to the windows of the Gallery of Antiquities on one side, and to those of the Royal Library on the other—the light to the inner transeptal windows, especially, of both which important galleries, will be found to have suffered most seriously from the not very sightly object which has been thrust close up to them both. In further illustration of these remarks, the form of a parallelogram, 140 feet by 110, is dotted upon the plan of the circular chamber on the appended plan E, being that of the work as it exists.



But not only have the Trustees been led, *or driven*, to apply the only space available for the general improvement and extension of the Museum for its special purposes to a purpose for which it was not, in their own view, nor in the view of Lord Ellesmere's Commission* the fittest, nor even a fit place;—it could

* Letter of the 1st March, 1852; [557], page 26. The Trustees call the attention of the Treasury to their plan for buying up the land and houses, and building out to Montague Street, &c., and state that such plan was "in conformity with the suggestions contained in the Report of the Commissioners of Inquiry on the British Museum,"—and again press it upon the attention of their Lordships.

not command "a separate access from either the north or east." Not only have they done what they have done wastefully in every sense of the word, but they stated to the Treasury in 1851, in the letter before quoted of the 25th of July of that year, as a reason for erecting new buildings in addition to the Museum, and among others a more extensive Reading Room,—that they, the Trustees, "had availed themselves of every resource which the existing buildings were capable of affording," but "that they had been obliged to come to the conclusion" that the objects of the Museum "can only be attained by a considerable addition to the building." If this had been made applicable to the Museum in its special sense, and the Trustees had proposed to make use of the quadrangular court by building there what would have extended the accommodation and improved the means of communication of the Museum proper, it would have been so far true;—but when it was proposed to build a new and more extensive Reading Room, though it might be to the extent of accommodating 300 readers instead of the 168 then attending the Library, as readers,—it was *not* true. There was, at the time the statement was made, an "existing building," built,—according to a statement made in 1848, by Mr. Panizzi, then Keeper of the Printed Books, to Lord Ellesmere's Commission—at a cost to the public of £140,000—and known sometimes as the King's, sometimes as the Royal Library;* built for a library and consequently for a reading room,—fit for the purpose, long enough, large enough, lofty enough, and almost wholly unused.

The Royal Library purports to contain a collection of books, manuscripts, maps, and charts, made by King George III., and presented by George IV. to the nation. The gift was made and accepted on the understanding that the collection should be kept together whole and entire. But this has not been observed, the MSS. have been placed, more conveniently, with the general collection, and the maps and charts have been kept somewhere else; for the books have alone occupied the Royal Library, and these have remained, in a great degree, untouched, there being in the General Library duplicate copies of many of them, and the duplicates are used in preference to those of the King's collection.

The Royal Library is a noble room of 300 feet long and 40 feet wide, except as to about 50 feet in the middle of its length, forming a kind of transept, where it is nearly 60 feet wide, whilst the height throughout, from floor to ceiling, is from 32 to 33 feet. This magnificent chamber, built for a library, and containing nothing but books in presses ranged against the walls, and extending from the walls upon the floor not more than about 18 inches on each side, leaving an available breadth of 37 feet through its whole length, had been shut up from the public for twenty years—from about the year 1837, until November of the year 1857; when,—six months after the opening of the newly-built and interpolated circular Reading Room,—it was thrown open, together with the rooms in which the Grenville Library and some of the MSS. are conserved, as a corridor or gangway to and from the north-east staircase; a staircase, the use of which the public had been deprived of, with, and as long as, the Royal Library. Why the staircase referred to, and the heretofore secluded large and important rooms leading to it have been now opened as corridors will soon appear; but it may be observed here that the public were shut out of the Royal Library, especially, because of the injury the books might receive from the dust occasioned by visitors traversing it. It is opened again, after a lapse of twenty years, within which period the costly brass wire guards, newly put on at the time of shutting, have been removed, and all the presses glazed with fine plate glass, at a further cost to the public of many thousand pounds, removing thereby any reasonable objection that might have existed while the books were exposed to dust, to the use of the room as a reading room; as, indeed, the Trustees must have thought, when they turned it into common gangways, trodden by holiday-making men, women, and children alike. The public had forgotten the room, and the Trustees would

* At a meeting of the Commissioners on the 17th May, 1848, the Earl of Ellesmere in the chair, Mr. Panizzi stated in answer to a question by the Chairman [2545], "that the nation spent £140,000 in building that room for that [the king's] collection."—*Minutes of Evidence*, &c.

appear to have forgotten it too, when they made the statement above quoted from their missive to the Treasury, 25th July, 1851, that "they had availed themselves of every resource which the existing buildings were capable of affording," before they asked for the means of building, *inter alia*, a new Reading Room. Here, or rather there, was the Royal Library, built under their own direction as and for a Library and Reading Room,—two-ninths, only, less in area than the recently built circular room, and practically, because of its more economical form, as roomy. It is more than two and a half times longer, and it is both wider and loftier than the heretofore Reading Rooms taken together; and it remained wholly unoccupied, as before said, except as to books in presses against the walls;—unless, indeed, it had been used as a cataloguing workshop, and the Trustees had been locked out of it, as well as the general public. The Royal Library is, as the appended general plan, A, shows it, a rectangular parallelogram, containing 12,000 superficial feet in area—only, two-ninths, as last above stated, less than the area of the new circular room, or of the parallelogramic figure of the same area—15,400 feet,—which is shown above to be capable of seating 400 readers upon the extremely liberal scale, wisely or unwisely, assigned to readers in the circular room.

Mr. Panizzi informed the Trustees, in the second of the two Reports alluded to at page 8 *ante*, that "on the present [heretofore] Reading Rooms being built, accommodation was provided for 168 readers, at one and the same time, supposing the rooms filled to the utmost; but probably not more than 130 could be simultaneously and comfortably accommodated." Now, the walls of those rooms are, or were, like those of the Royal Library, occupied by book presses, and the rooms are only 36 feet wide, whilst the Royal Library is 40 feet wide; their collected lengths are only 117 feet—less than two-fifths the length of the Royal Library; the collected area of the heretofore Reading Rooms is about 4,200 superficial feet, whilst that of the Royal Library alone exceeds 12,000 feet. Surely, then, if 130 readers could be *comfortably accommodated* in an area of 4,200 superficial feet—300—the required number, as indicated by the provision made—and all that room can be found for—in the specially-erected Reading Room, might have found ample accommodation upon the 12,000 feet of the Royal Library; or, in other terms, if rooms of the collective length of 117 feet, both of them less in width than the Royal Library, could have *comfortably accommodated* 130 readers, the Royal Library could accommodate, *more* comfortably, in its length of 300 feet, the 300 readers now provided for in the circular chamber.

It might perhaps have been objected to the Royal Library for the purposes of a Reading Room, that it is not well, or not sufficiently, lighted.—But who but the Trustees built it as it is, as and for a Reading Room? And who but the Trustees have built in the quadrangle in such a manner as to obstruct the light which formerly came to the windows of the transept compartment in the middle of the length of the room? That it is not as light as it ought to be for any purpose, may be true; but it seems certain that the Trustees do not,—perhaps dare not,—think it to be so even now they have made it worse than it was before they built the circular Reading Room,—for they have been, of late, trying to draw off attention from the utter waste of the magnificent Reading Room, which they had not discovered in time to save to the public £150,000, or to have applied the money and the site they have destroyed, to the purpose for which the site was not only the best, but the only, possible site, and the objects those for which no other provision could be made. They have now brought back from their hiding-places the map and chart chests, and they are placing them, together with flat glazed counter cases along the sides of the gangway to which they have condemned the Royal Library. The counter cases are for the exhibition of manuscripts and other matters, which are merely curiosities to the ordinary visitor, and which cannot be perused under such circumstances by anybody,—the face of the observer being shown in reflection upon the object, instead of the object itself.

It seems plain, indeed, that the endeavour *now* is to make a show of applying to use the three costly apartments, which extend east and north from the Entrance Hall of the Museum, being the Grenville Library—the Department of MSS.—and the Royal Library—up to the north-eastern useless and forgotten staircase,—or staircase that ought to be useless. Among the objects exhibited in these rooms are autographs of eminent or otherwise remarkable persons, which

would be well placed in juxtaposition with their portraits in Lord Stanhope's National Portrait Gallery, but which are in the lowest degree either informing or interesting, as they are now shown. But, under any circumstances, the first two of the apartments referred to would give ample space for the exhibition of specimens of merely beautiful writing, printing of all ages, and elegant bindings; if, indeed, less costly show-rooms might not be found or formed in the Museum for such matters. But every thing of which a show can be made is at this time being scraped together to fill the lofty galleries with objects which do not require great height, but do require strong show-room light, which the rooms in question do not afford in any great degree, because of the height of the windows from the floor. The next thing added to help to cover the floor of the misused Royal Library will be, probably, some other equally inappropriate matters—prints, it may be,—superseding such an addition of cognate art to the National Gallery of Painting; or it may be that the Trustees will be required, by some Mephistopheles at their elbow, to purchase a collection, which has long been seeking a purchaser, of the sweepings of the Hanway Yards and Wardour Streets of the third-rate towns of Italy, to scatter over the long gallery which still bears the name, and holds the books, of the Royal Library.

The Trustees cannot object that there was no way of access for readers to the Royal Library as a reading room,—for there was, and there is, the way by which for many years access was given to the late Reading Rooms at the north-east corner of the Museum from Montague Place—a north entrance which the Trustees had thought so desirable. Or, if they now refuse their own choice in that respect, there is the way from the Entrance Hall, on the south, by the Grenville Library and Manuscript Room, now in use as part of the long and winding passage, which practically leads to nothing, of which the very Royal Library is condemned to form a part. Or, again,—as the Trustees had foreseen the necessity of enlarged accommodation for readers, when, in 1848, they appear to have first proposed to the Treasury the purchase of land and the erection of buildings on the east and north up to Montague Street and Russell Square, at an outlay for land alone of £67,500, and a total expenditure of £250,000, they ought surely to have looked into the inner quadrangular court and into the Royal Library; and this the more especially at a later date, when they had, in 1849 and 1850, a plan before them, for turning that space to account, showing a ready way of access to the Royal Library without turning its noble accessories into corridors; and by which plan also the Royal Library itself was enlarged, and made even better for a reading room than it was originally built.*

The plan referred to has since elicited the admiration of a nobleman of the most distinguished eminence,—now, too late, himself a Trustee of the British Museum. This is the reason why the Royal Library, and the rooms by which it is attained from the Entrance Hall, have been turned into a gangway. One principal feature of that plan was, as above recited, the improvement of the means of internal communication of the Museum; and the miserable appropriation now made of an "existing building," which was built at a heavy charge to the nation for a Library and Reading Room, practically as capacious, and at least as well adapted for the purpose as that which has been interpolated at a still more heavy, and most extravagant, outlay, would certainly appear to have been made to prevent, if possible, some such exposure of mismanagement, neglect, or incapacity, as that now brought to the light.

The question of how far the Trustees may be justifiable in appropriating to all comers, whatever their objects in coming may be, so large an amount of costly space in reading-table and traversing room, is of far less importance than the questions above mooted; but that the door of the Reading Room is thrown open unnecessarily wide, begins to be generally admitted, and most especially by those for whom the facilities are purposely provided—the real student and searching

* The plan referred to is that at B, hereunto appended, further illustrated by the plan of the upper story at C, and the longitudinal section No. 1 at F.

readers.* For these, much greater space and reading facilities might have been found, and may even *now* be found, as above shown, in an existing, and, as to any worthy working purpose, practically unused, building.

But the time is gone by for doing right, and care should now be taken that no further step is made in a wrong direction. The main pretence for occupying the inner quadrangle of the Museum for the purposes of the Library,—or in other words, to furnish a shallow warehouse for shelving the thousands of worthless volumes which are thrown every year into the Museum, and building a room large enough “comfortably to accommodate” as readers, in addition to, and to the annoyance of, the real student and searching readers, mere loungers and other idlers, who want to read novels without paying for the loan of such things,†—appears to have been that there would be nothing to pay for land. The Trustees were conscious, and, as already quoted, they confessed it at the time they were forwarding their plan for building the book-store and reading room in the inner quadrangular court, that it was the consideration of cheapness,—£56,000 as against £250,000,—which induced them to ask to have it considered. They have now expended £150,000, or nearly three times the amount of their estimate, in doing what they did not approve of, and in producing what,—so far as a reading room is concerned,—was not wanted. It is to be remarked, moreover, that this expenditure upon the plan executed, as shown in *plan E*, and in *section No. 3* on *F*, of nearly three times the sum they asked for, to build according to the plan *D*, and in *section No. 2* on *F*, has not given one foot more of shelf room for books, or of table room for readers; and further, that the more favoured scheme of the Trustees, to buy and build up to Montague Street and Russell Square, can be no more than postponed, and that before long,—not improbably in this very Session of Parliament (1858),—the Trustees will renew their attempt to get the quarter of a million, which was refused, or rather not conceded, by the Government, to applications made by them in 1848, 1850, 1851, and 1852, to do what the recent expenditure of £150,000 in the quadrangular court has not effected.

* “Before the new Reading Room was opened, it was a common complaint that there was not enough accommodation,—as we phrase it now,—but with the larger room the complaint seems rather to have increased than diminished. *And yet it is open to question whether, not only now, but in the old rooms, there was not abundant accommodation for all who had any business there.*”—*Athenæum*, No. 1577, January 16, 1858, page 88, col. 3.

† “It seems no small abuse of such an institution, that any person wishing for a half-hour of light reading, in the shape of novels or essays, or any raw student . . . should be at liberty to step into the British Museum at his convenience, and extrude men who can get what they want no where else.”—*Ibid.*

“The number of applicants to be readers in the Library of the British Museum is now so very great that soon there will not be sitting room for authors of established fame, who turn the Museum to the public as well as to their own account. . . . The British Museum Library should be regarded rather as a library of reference than a library for the lounge.”—*Illustrated London News*, January 2, 1858, page 10, col. 3.

PART II.
THE MATTER SPECIALLY IN QUESTION.

On the 7th June, 1836, Mr. Panizzi informed a Select Committee of the House of Commons on the British Museum, that he had thought lately that the opportunity offered of making a *good* addition to the Library, and had had the honour to propose that certain steps should be taken to insure the success of his suggestion, but that nothing was done. The Committee thereupon put the question :* “Are you aware what was the ground upon which the Trustees declined to act upon that occasion?”—to which Mr. Panizzi is reported to have answered—“I am not. I have heard it said that the Trustees wrote a letter to Mr. Baber,† relating to this matter, but I was never officially acquainted with its contents, *which I thought rather strange*, THE PROPOSAL HAVING ORIGINATED WITH ME.”

In like manner with Mr. Panizzi,—I—having had the honour, so far back as November 1849, to submit to the Trustees a project for making a *good* addition to the British Museum as a building, which they declined at the time, but subsequently adopted, with a difference, indeed, not at all to the advantage of the building, or of the public in the use of the building,—or of the public purse,—a proceeding which I thought, as Mr. Panizzi had thought in his own case, rather strange, THE PROPOSAL,—and the main feature of the plan employed, HAVING ORIGINATED WITH ME.

Having been myself a Student Reader in the Library of the British Museum, in old Montague House, in pursuit of professional information, as far back as the year 1822, and before any intention to supersede it by a new building was generally known to exist, even if any such had been then formed;—having continued to visit the Reading Room of the Library in the same capacity down to the time that it was lodged in the south-eastern wing of the new building;—having lived for many years subsequently in the immediate neighbourhood, and having been, throughout a great part of the time, on terms of familiar acquaintance with some or other of the principal officers of the Museum; I was, almost as a matter of course, interested in watching the progress of the costly work from its early beginnings in or about 1823, to the demolition of the last remaining part of the old building in or about 1845.

It was not strange, therefore, that as the plan developed itself in the progress of the new building,—for it was never made public, so far as I could find, until 1838,—the idea should arise in my mind, that the building was capable of considerable enlargement without lateral extension, by means of the vacant space inclosed by the building but wholly unapplied.

The idea did so arise, but I never gave form to it, by even the slightest sketch upon paper, until long after the building was finished, so far as the original design extended, nor indeed, until after the architect who designed and executed it had retired from practice, and additions to the west had been already made. I had learnt from Mr. Hawkins, the Keeper of the Antiquities in the Museum, an

* Numbered 4812 in the Minutes of Evidence taken before the Committee, and ordered by the House to be printed on the 14th July, 1836 [440].

† The then Keeper of the Printed Books,—Mr. Panizzi, being at the time, according to his own description, “Additional Assistant Librarian.” *Ibid*, Question 4767.

opinion he had formed of the use to which the inner quadrangular Court of the building might be applied with advantage to the working of the establishment. This he afterwards embodied in a Report to the Trustees on the 3rd July, 1851, as it appears at page 14 of the Return to the House of Commons, before referred to, of the 22nd June, 1852 [557].* But my views went beyond the working of the establishment within itself, to the convenience and advantage of the public in the use of the Institution as a whole. It was not, however, until I had mentioned my views in that respect to my friend Mr. Payne Collier, upon his appointment to be Secretary to the Commission of which the late Earl of Ellesmere was Chairman, to inquire into the constitution and management of the British Museum, that I made a sketch of what I had contemplated.

This was early in January 1848, and having communicated my sketch to Mr. Collier, and proposed, if he thought well of it, to have a formal drawing made, and to submit it, with a description in writing, of the project, to the Commissioners,—and Mr. Collier approving,—on the 1st February following, I transmitted, under cover to Lord Ellesmere, but addressed to the Commissioners, a drawing containing a copy of the then latest published plan of the Museum, having upon it my design of an additional building in the inner quadrangle, in plan and section, with a letter describing the project. The plan upon the drawing B, hereunder, is a copy of that plan on a smaller scale, to adapt the print to the size of this paper,—and the section No. 1, upon the drawing marked F, is a copy, in like manner reduced in scale, of the longitudinal section.

The letter, bearing date the day of the transmission of the document to Lord Ellesmere,—February 1, 1848,—was in substance the same as that printed hereunder [Appendix No. 1], as addressed to the Trustees of the Museum, under cover to Sir H. Ellis; and to that I desire still to refer for a description of my project and an explanation of its objects, referring also to the plan and section last above indicated. Mr. Collier assures me that the documents referred to were received in due course; and the drawing was eventually returned to me in November 1849, with a recommendation on the part of Lord Ellesmere,—in whose hands that document had remained from the time the Commission ceased its inquiries in July of that year,—that I should lay the project before the Trustees,—the matter being of a kind with which the Commissioners had not felt themselves at liberty to deal. I immediately sought an interview with Sir Robert Inglis, to whom I had the honour of being personally known,—then an active member of the Board of Trustees,—and communicated my project to him, and he at once advised me to do as Lord Ellesmere had recommended; but from a consciousness, probably, that a matter recommended by the Chairman of the Commission of Inquiry into their management would not be very favourably considered by the Trustees, Sir Robert kindly suggested that in sending my project to the Museum I should say nothing about its previous history. Forthwith,—that is to say on the 30th of the same month of November, 1849—I sent the same drawing which had been so long in the hands of the Commissioners, with the same formal descriptive letter to the Trustees, under cover to their then principal Librarian, making no reference to the obnoxious Commission. Unfortunately, however, for me and my project, I failed to remember, or to remark, that the drawing bore its date upon its face; it was dated 1st February, 1848, nearly two years before it was communicated to the Trustees! What followed was a matter of course, as the letter of the 19th January 1850, from Sir Henry Ellis [Appendix No. 2,] plainly tells.

I have stated above, and I intimated in my descriptive letter to the Commissioners and to the Trustees, respectively, that I had withheld my project until the original design was complete, and indeed, until after its architect had retired from practice. But, it was known, that Sir Robert Smirke's brother, Mr. Sydney Smirke, was generally engaged in carrying out to completion such of Sir Robert's works as were still in course of construction. This was the case with the British

* "The Board Room, with its Offices for Clerks, Accountants, Records, &c. should be central. Contiguous should be the Studies of the Heads of Departments, so that they may be within convenient reach of the Trustees, when their presence is required, and near each other, that they may confer upon subjects affecting the Institution in general."—*From Mr. Hawkins's Report.*

Museum; and although I cannot think that professional employment on public works is to be recognised as an inheritance, I believe that courtesy would still have deterred me from putting forward a project bearing upon a work in which Mr. Smirke might claim to have an interest, *by courtesy*, if Mr. Smirke had not himself, but just before, relieved me of all difficulty in that respect in a case in which, to use a familiar illustration, the boot was on the other leg. Mr. Smirke had not thought it necessary to remark, that whilst his brother's withdrawal from practice was, practically, withdrawal from, *inter alia*, the business of a great public institution in London in which I held a professional appointment, it had not, in fact, created a vacancy in the office of architect, and thus, business that should, *if courtesy had ruled*, have been mine, was taken up by Mr. Smirke, while the authorities were still unconscious that the Institution no longer enjoyed the gratuitous professional services of his brother. Moreover, while my project was still before Lord Ellesmere's Commission, Mr. Fergusson had published [in 1849] a plan for occupying the same quadrangular court of the British Museum with buildings;—a plan wholly different in manner, purpose, and design from mine, and clearly without any knowledge on Mr. Fergusson's part of my earlier project, or indeed, of its existence; but showing that Mr. Fergusson did not consider that there was anything existing, by courtesy or otherwise, to restrain him from making public a suggestion affecting a public building. And again, in 1853, the then First Commissioner of Her Majesty's Works and Public Buildings instructed Sir Charles Barry to consider and to advise him, on the part of the public, how best to turn the same site to use. What Sir Charles Barry advised in that respect has never been made public, but it became known, that in one particular at least, he advised as I had done—he would have built stairs in the situation in which my design shows them, and displaced the front grand staircase. Neither had Her Majesty's First Commissioner of Works, therefore, thought that he was under any restraint in seeking advice where he thought best, notwithstanding the employment by the Trustees of Mr. Smirke in continuation.

Soon after the return to me by Sir Henry Ellis of my "plan," I communicated it to the Editor of the *Builder*, a periodical publication which is rendered especially noticeable by the insertion in its pages of excellent wood engravings of drawings of works of architecture and of engineering, or of designs which are thought likely to interest the public. The distinction is commonly confined to drawings of actual works, and of such designs as are to become *works*; but my project for building in the inner quadrangular court of the British Museum with a view to its improvement, though already declined by the authorities, was thought of sufficient merit and interest to obtain a place in the pages of the *Builder*; and in the number of that periodical for the 22nd June, 1850, there appeared an engraved copy of my *plan*, together with the substance of the letter descriptive of the plan, and of the project generally, as it appears in the Appendix [No. 1]. From these documents, though unaccompanied by the sections, any person of ordinary education, capable of reading a plan, would understand perfectly, and see indeed with the mind's eye, the application and effect of the project as plainly as it is shown by the plans and section appended to this pamphlet, being the plans B and C, and the section numbered 1 on F.

My project for "extending the accommodation, and improving the means of internal communication of the British Museum, within the site enclosed by the present buildings"—the designation which I had assigned to it—illustrated by drawings made in January 1848,—published by being communicated, formally, to a Royal Commission of Inquiry into the condition and management of the British Museum, in February of the same year—further published by being submitted in like manner to the Trustees themselves of the Museum, in November 1849, was eventually made known throughout the length and breadth of the land, by its publication as above stated, in a metropolitan periodical of high reputation, as well as of extensive circulation, and specially devoted to such matters. The publication of the project in the *Builder* was moreover, advertised on the day of its publication, in some or all of the London papers.

Early in June 1852, it was announced that the Trustees of the British Museum had transmitted to the Government a scheme which had been communicated to them by Mr. Panizzi,—then their keeper of the printed books,—for building a something in the inner quadrangle. Upon hearing of this, without waiting to know what it was, but remembering my own neglected project for occupying the same site, I sent a copy of the print from the *Builder*,—one of a few separate copies which the courtesy of the Editor of that work had provided for my use,—to Mr. Panizzi, to inform, or to remind, him of it, as the case might require. But when the thing he had proposed, appeared, a few days afterwards, in the Return so often before referred to, [557 Sess. 1852,] and as hereunder repeated in plan, on D, and in section at No. 2 on F—I confess with Mr. Smirke, [Appendix No. 5,] that it did not remind me of my own, nor will the keenest observer succeed in tracing any resemblance between the two designs—Mr. Panizzi's, last above referred to, and mine, shown in plan on B, and in Section No. 1, on F. Moreover, the same return told the story of the rejection of Mr. Panizzi's scheme by the Government, and so it seemed to have ended.

It is to be noticed that when Mr. Panizzi made his "sketch for a plan," (to use Mr. Smirke's accurate expression,—for the drawings which I have taken from the Return [557], appear to have been reduced by Mr. Smirke from Mr. Panizzi's sketches),—he had not received from me, and, most probably, looking at the thing produced, Mr. Panizzi had at that time never seen my design, notwithstanding the publicity given to it; or, if he had seen it, he had not understood it.

In 1853 the whole warren was again deeply stirred—the Trustees were indignant, and the Library Department was pugnacious;—the Trustees at the invasion of their preserve by Her Majesty's Commissioners of Works, and the Librarians at the threatened danger lest the quadrangular court should be appropriated to something else than what they wanted,—something else than what should eventually secure the whole of the ground floor to the purposes of the Library. The Commissioners had instructed Sir Charles Barry to survey and to report, but it seems that Sir Charles Barry's "Government" was obliged to withdraw him somewhat ignominiously; or it would so appear from the following announcement:—

"We have received,"—said the *Athenæum* of March 11, 1854, at page 311,—
"We have received the following from a Correspondent, and we have reason to believe that he is well informed on the subject of which he writes:—"

"The hesitation you expressed last week to believe that the Trustees of the British Museum had resolved to cover the quadrangle with a roof of glass was well founded, for the Trustees have no such intention, and indeed never had,—notwithstanding the ingenious plausibilities of Sir C. Barry and his 'government.' The proposed roof of glass, with its inconveniences of stopping ventilation and light is altogether abandoned, and the Trustees have reverted to the *original proposal made two years ago*, to construct a commodious Reading Room in the centre of the quadrangle, which will stop neither light nor proper ventilation from the surrounding buildings [!] This room will be altogether a separate structure, with ample space between it and the quadrangle itself, and will not rise, except in the centre, even to the height of the quadrangle.' [What is "the height of a quadrangle"?] The room will accommodate comfortably, as to space, light, and good ventilation, between 300 and 400 readers, besides many thousand volumes—so that the progress of the Library will not be arrested during the arrangements for the removal of the Art Collection to the National Gallery at Kensington. The proposed Reading Room is to be built of iron and brick, and its plan and arrangements would enable it to be artificially lighted from the exterior—and then the long-desired Evening Reading Room may be at length provided with entire security. When the whole of the ground floor of the Museum shall have been applied by the removal of the Antiquities to the purpose of a Library, this Reading Room will be equidistant from all parts, and there will be a great economy in the distance to be travelled, and therefore in the time required to procure books for the readers. *The erection of the Reading Room has been sanctioned by the Treasury, and the work will be completed in two years.*"

F

Aut Panizzi aut Diabolus! Who else could so rejoice at the successful exposure of the "ingenious plausibilities of Sir Charles Barry and his 'government,'" as Mr. Panizzi—though indeed the joy may have been expressed by *attorney*? And who could know so well what the Trustees had and had not determined,—and what the Treasury had sanctioned, in respect of a piece of work in the quadrangle—and how soon it would be completed—and who could so fully describe the materials to be employed as the architect himself? But with all the apparent anxiety of the "well informed" correspondent to communicate information;—that the proposed Reading Room is to be built of iron and brick;—that its plan and arrangements will enable it to be artificially lighted from the outside, and so on;—there is *not a word* about the form, size, and proportions of the work! Not a hint about the cupola—the dome bigger than St. Peter's—all but as big as the Pantheon—as the little pamphlet tells its readers *ex post facto*. Now, the "vast structure" must have been at that very time fully arranged in plan, section, and detail, *for the Treasury had already sanctioned it*;—it would be completed within two years;—and, moreover, *teste* Mr. Smirke, [Appendix, No. 6,] the works to that effect were actually begun within twenty days after the above quoted announcement was made public! The mystification had no reference to *me*, or my project—that will be asserted flatly enough. *I* am not to be so vain—No! But the Editor of the *Athenæum* might perhaps have remarked, before giving insertion to the announcement of a cupola 140 feet in diameter, that the "*original proposal made two years ago*," presented no cupola 106 feet high—that its plan and mode of construction would not admit of such a thing—that it had exhibited no dome bigger than that of St. Peter's—no similarity to the Pantheon. "The building now suggested," Mr. Panizzi reports to the Trustees, on the 5th May, 1852, "consists of an outer wall, not higher than the sill of the windows of the quadrangle [!]; about 18 feet,"* Such remarks would have been awkward, and the more especially as the Editor might have remembered, besides, a published project for building on the same site, *much more* than *two years* before,—a *something* which *did* purport some such feature as a cupola, and profess to be an adaptation of the form and proportions, and to make some approach to the dimensions, of the Pantheon at Rome.

The Editor of the *Athenæum* was deceived; the public were deceived; and, supposing the story to be *true*, I took no notice of the proceeding. A year after [March 1855], I read in the same periodical—"The *cupola* of the new Reading Room begins to show itself above the outer buildings of the British Museum!"

Finding, at length, what appeared to me a barefaced plagiarism established,—and credit claimed by Mr. Panizzi, and yielded on every hand, for the merit of the design, I determined to ruffle, and, if I could, to pluck out the feathers which I believed to have been filched from me. How I may succeed, as Mr. Panizzi tells me, "others will say."

On the 30th of April, 1857, I wrote Mr. Panizzi the following letter:—

MR. HOSKING to MR. PANIZZII.

SIR,

ATHENÆUM, April 30, 1857.

As the credit of suggesting the site, and originating the plan of the work recently built in the quadrangular court of the British Museum, is popularly assigned to you, whilst I claim to have devised and made known the scheme in the first instance, I hope you will hold me excused for asking you to be so good as to give me the means of placing the matter rightly before the public, by informing me whether the project to the same effect, which I laid before Lord Ellesmere's Commission in 1848, and communicated to the Trustees of the Museum in 1849, had been seen by you before you devised the present work.

My *Plan*, with an abstract of the description which accompanied it, was—after the drawing which presented it came back to me from the Trustees—published in the *Builder*, as you know, for I sent you a copy of the print, and that was two years before the scheme lately carried out was made known to the public.

I am, &c.,
(Signed) WILLIAM HOSKING.

* Mr. Smirke's section carried the central compartment of this, Mr. Panizzi's *original proposal*, up to some 40 or 50 feet high, in the manner shown in the Section No. 2 on the appended print F.

On the 1st of May,—the next day,—I was favoured by Mr. Panizzi with the following letter in reply :—

MR. PANIZZI to MR. HOSKING.

SIR,

BRITISH MUSEUM, May 1, 1857.

[1.] I have to acknowledge the receipt of your letter of yesterday's date, requesting me to inform you whether a certain project of yours for building in the inner quadrangle of the Museum, and which, as you state, you laid before Lord Ellesmere's Commission in 1848, and communicated to the Trustees in 1849 (as I have just now ascertained for the first time), had been seen by me before I devised the present work, that is, the Reading Room and Libraries recently built on that site.

[2.] I beg, in answer, to state that I had never seen your project, or the scheme to which you allude, before I suggested the work which is now nearly completed.

[3.] I saw the plan published in the *Builder*, in a separately printed copy of it which was sent to me, I suppose by you, without any accompanying note or letter, long after the works for carrying out my suggestion had been commenced.

[4.] The concluding part of your letter must mean, of course, that that publication took place two years before the scheme lately carried out had been made known, *not* that you sent to me the copy of your plan two years before my suggestion had been made known to the public. It is desirable that there should be no ambiguity on this point.

[5.] Permit me to add, that the schemes for covering over, or building in, the quadrangle were numberless. My colleague, Mr. Hawkins, has often suggested, long before 1850, a communication by corridors across the quadrangle, from the front entrance to the several departments, with a central building for the Trustees' meeting room, and officers' studies round it.

[6.] You suggested a great central hall, with one floor of 120 feet in diameter, two inscribing octagonal corridors, presenting niches to receive statues, and extensive wall-surface to receive reliefs and inscriptions, with connecting galleries, &c. That hall was intended by you for the exhibition of the finer and more important works of sculpture, besides a quadrilateral hall to contain ample staircases, &c.

[7.] I, on the other hand, have suggested and have seen built a circular Reading Room, 140 feet in diameter, with amazing shelf-room for books, of a totally novel construction; no central hall, no quadrilateral hall, no ample staircases, no space, niches, or wall-surface for the exhibition of works of sculpture, statues, or inscriptions, as you suggested. How your scheme can be designated as being "to the same effect" as mine, and how, had I seen it, it can take the merit of originality from mine, others will say.

[8.] Yours was the scheme of an architect: thick walls, ample staircases, &c; mine the humble suggestion of a librarian, who wanted to find at a small cost of time, space, and money, ample room for books, and comfortable accommodation for readers, neither of which purposes you contemplated.

I am, &c.,

(Signed) A. PANIZZI.

I have numbered the paragraphs in Mr. Panizzi's letter to me for convenient reference, and I remark upon them *seriatim*.

[1.] Mr. Panizzi had "*just now ascertained for the first time*"—that is to say, on the 1st May, 1857—that a certain project of mine for building in the inner quadrangle of the Museum had been "communicated to the Trustees in 1849." Paragraph 6 contains a short abstract of so much of the substance of a description of the capabilities of my design as Mr. Panizzi thought proper to give from a printed page, near the top of which page are displayed the words "From the *Builder*, of June 22, 1850," and in the middle of the page stand the words, "We give Mr. Hosking's proposition in his own words, *as submitted to the Trustees in November LAST*"—November 1849.

It *might* have been so, to be sure, that Mr. Panizzi never saw that page until after he received my letter of inquiry of the 30th April, 1857, were it not that in the 3rd paragraph of the above recited letter, at the time of writing which paragraph the "vast structure" was practically finished, for it was open to view as a finished work, he admits the receipt of the sheet upon which it stands, opposite to a print of my plan, though it was "after," "*long after*,"—to be sure—the works had been commenced. They were commenced, Mr. Smirke informed me, at the latter end of March 1854. *How long after?* There were three long years between March 1854 and May 1857.

[2.] To all who can read architectural drawings, as musicians read music, the plans on B and E respectively, and the sections Nos. 1 and 3 on F, will be found

to afford sufficient remark upon the 2nd paragraph, especially if the following comments upon the 3rd be read at the same time.

[3.] Taking this paragraph, and the first paragraph of Lord John Russell's second letter to me [Appendix No. 10] together, it may be observed that Mr. Panizzi does not in either case deny the receipt by him of the separately printed copy of "the plan published in the *Builder*," at the time I sent it to him,—for I never sent him but one copy, and—I make bold to assert—that copy was delivered at Mr. Panizzi's then residence at the British Museum, on the 14th June, 1852—one year and nine months *before* the works for carrying out, what Mr. Panizzi is pleased to call his suggestion, were commenced, and Mr. Panizzi avoids in every case a denial of that fact. He "saw" it at a time left undetermined—he showed it to the Contractor! It was sent without any accompanying note or letter, Mr. Panizzi says; but it was *not*, as Mr. Panizzi has led Lord John Russell to believe, sent *anonymously*. I had no acquaintance with Mr. Panizzi, but made free, nevertheless, to send him a copy of a paper which would show him, if his bent were honourable, *how* the quadrangle should be built upon, and *by whom*,—*if the design it exhibited were in any wise adopted*. I sent a copy of my project to Mr. Panizzi,—and he received it,—with sufficient indications upon its envelope to make it known, of a certainty, from whom it came. On the same day,—the 14th June 1852,—for the same purpose—in the same manner—sealed with the seal of a public office of which I was well known to be a principal officer, and by the office messenger,—at the same dispatch,—I sent two exactly corresponding packets, each containing a copy of the same document, both addressed by myself, and both, if either, *indorsed by myself with my name*, and with the date—one to Mr. Panizzi, at his house in the British Museum, and the other to Sir Charles Eastlake, at his house in Fitzroy Square. Within three days after the dispatch, I received back the copy I had sent to Sir Charles Eastlake, with the subjoined note [Appendix No. 12]. One of the two similar packages was, therefore, delivered in due course, and it must, therefore, have borne sufficient evidence of the sender. What could have kept the other of the two three or four years on the road from the Adelphi to Great Russell Street,—for some how or other it *did* arrive after all?

[4.] In the 4th paragraph of his letter to me, as above set out, Mr. Panizzi affects great anxiety to avoid ambiguity, and to that end tells me that I *must* mean what he knows very well I do *not* mean. The scheme lately carried out was *never* "made known to the public," so far as I have been able to discover, otherwise than in the carrying out. The works necessary for carrying it out were not commenced before the latter end of March 1854—Mr. Smirke says so; and I again repeat, I sent Mr. Panizzi the copy of my plan one year and three-quarters before that date,—when the date of its publication in the *Builder* was already two years old, and when Mr. Panizzi's first scheme,—his "original proposal,"—that which has not been again brought forward, but has been replaced by a bad imitation of mine,—had been already rejected by the Treasury.

[5.] The importance which Mr. Panizzi had himself attached to the "numberless schemes for covering over or building in the quadrangle," is upon record. At a meeting of the Commissioners of Inquiry into the Constitution and Management of the British Museum, held on the 6th of February, 1849,—the Earl of Ellesmere in the chair,—Mr. Panizzi being in attendance, the Chairman asked him [Q. 4273] "Have you ever considered the possibility of any central addition in the middle of the quadrangle?" and Mr. Panizzi is reported to have answered, "In talking with my brother officers, it has been suggested that the centre might be made use of, *but I have never gone into it beyond mere conversation*." Let it be remembered, that Lord Ellesmere had my plan and project before him when he asked that question; whilst it is quite clear that, at that time, Mr. Panizzi had never heard of any of the "numberless schemes" which he has now conjured up for my benefit. Even that only one which he identifies had gone no further than "mere conversation," while mine was at the Chairman's elbow, in the elaborated state of completeness which Mr. Panizzi indicates in the next paragraph of the letter under review.

[6.] Mr. Panizzi having, in part, scheduled what I had suggested, and told me what I intended by my design, ought, perhaps, to have gone on and to have told me of *all* that my project contemplated; for there was more to tell.

[7.] As it is, however, the list to my credit in the 6th paragraph, contrasts not unfavourably with the following table of negations in the 7th, which constitute the sum of what Mr. Panizzi tells me that, "on the other hand, *he* has suggested and has seen built." This comprises a reading room that was not wanted, "amazing shelf-room,"—and nothing more! "No central hall, no quadrilateral hall, no ample staircases, no space, niches, or wall surface for the exhibition of works of sculpture, statues, or inscriptions,"—just the matters which I am *charged* with having suggested! I will add, therefore, to Mr. Panizzi's somewhat large schedule of the deficiencies of his plan,—no addition to the exhibition galleries, such as in my design equal in the two stories twice the breadth of the quadrangle as it was before Mr. Panizzi choked it up—gallery room for the proper exhibition of the different collections in the various departments of the Museum such as the Trustees have been lately resolving [See *Times*, Feb. 9, 1858], that they are in great want of, and now ask for more money to buy houses to pull down, and more money to build with, outside the existing buildings. Exhibition gallery room which was provided by my plan, and would have been obtained within, and in addition to, what Mr. Panizzi has scheduled in my favour, and *all* for less money than the Trustees have thrown away upon the production of some "amazing shelf-room for books, of a totally novel construction," and a superfluous reading room, have been choked out by Mr. Panizzi's AMAZING operations.

I readily concede to Mr. Panizzi, as he claims it, whatever merit may attach to the substitution of a deformity for an admirable design;—for I do not hesitate to adopt a designation which I know to be just, and a judgment which all competent critics, will with the following illustrations before them, ratify. I had not seen the changeling when I spoke of it as to the same effect as mine—I find it to be as Guildhall Gog is to the Apollo Belvidere.

Mr. Panizzi takes credit by implication, in the last paragraph of his letter, for having done what he has done at "a small cost of time, space, and money."

He grossly deceives himself. The little pamphlet which the Trustees sell, or allow Mr. Panizzi as principal Librarian to sell, in the entrance hall of the Museum, tells us that the building,—the Reading Room,—is constructed principally of iron, and assures us that "the saving of space by the use of iron is remarkable." But, unfortunately for its patrons, it goes further, and tells what it ought to have kept from the profane vulgar. Massive posts,—technically stanchions, or, perhaps, story-posts in the case,—absurdly miscalled by the little showman "piers"—of cast iron, have been erected to carry the huge cupola, iron being used for that purpose, because, it would appear, *of the remarkable saving of space* to be effected thereby, in preference to any kind of space-absorbing structure. The quantity of cast-iron so employed is not stated, and cannot be approximated without accurate dimensions; but it must have cost very many thousand pounds. But we are told further that the iron posts are cased with brickwork to the extent in area of ten superficial feet to each. Then what becomes of the remarkable saving of space by the use of the iron posts in the case? Brick-built piers of the capacity indicated are more than sufficient to do all that is done; that is to say, to carry the cupola at the stated weight of 200 tons upon each pier without the aid of a single pound of iron! We have thus some hundreds of tons of iron, and the results of a huge amount of costly labour applied to save space; and a not inconsiderable amount of brickwork built up around the iron to fill up the space so saved; solid brickwork of the horizontal superficies named being sufficient in the case to do the service *alone*! Moreover, the brickwork costs from twenty-five to thirty shillings a cubic yard, a more than equivalent, for the purpose, for a cubic *foot* of cast iron, which, with labour of fitting and fixing, will have cost the Exchequer from sixty to seventy shillings, and we have paid for both! This is one specimen of the way in which Mr. Panizzi has saved space and money for us. Mr. Panizzi found my scheme to be encumbered with "thick walls;" but he has himself "seen built" brick walls in utter ignorance that they were built about his iron "piers" to aid and to stiffen them, and so to prevent his "vast structure" from tumbling down like a child's card-built castle; a result that would most probably have followed close upon, if it had not actually preceded the completion of the works, were it not for the so-called "brick casing."

Mr. Panizzi taunts me with not having contemplated any of the purposes he had in view; but,—having regard to the case as it appears to me, and as I have

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shown it to be,—I must assure Mr. Panizzi that if I,—an architect and a man of business,—could have proposed to do what he,—a librarian, but neither an architect, as I can see, nor, as I judge, a man of business,—purports to have done, I should have been justly estimated AN IGNORANT AND IMPUDENT PRETENDER.

At the same time that I wrote Mr. Panizzi the letter which produced the subject of the preceding comments, [30th April 1857,] I wrote to Mr. Sydney Smirke, [Appendix No. 4,] asking him if he had seen my project for building in the inner quadrangle of the British Museum before the scheme of the work reported to have been built from Mr. Panizzi's design, under his direction, was communicated to him; and Mr. Smirke had courteously informed me by a note of the 2nd May, [Appendix No. 5,] that he had seen my plans when they were before the Trustees shortly after I sent them, which would have been in December 1849. But Mr. Smirke adds, "when, long subsequently, Mr. Panizzi showed me his sketch for a plan of a new Reading Room, I confess it did not remind me of yours; the purposes of the two plans and the treatment and construction were so different."

Mr. Panizzi's "sketch," or rather sketches "for a plan," appear in the Return, [557,] with Mr. Smirke's endeavours to put them into a working shape, and it is Mr. Smirke's more seemly showing that I have inserted hereunder—on the plan D, and in the section No. 2 on F. These exhibit Mr. Panizzi's first scheme,—that which he laid before the Trustees on the 5th May, 1852—and I fully acquit its author of all reference to my earlier work, of which the plan is on B, and the section No. 1 upon F;—the plagiarism came afterwards, when the concoctor had my project before him. I insert Mr. Panizzi's curious absurdity only because of Mr. Smirke's reference to it, and of the unworthy use Mr. Panizzi has made of that reference in misleading Lord John Russell to the belief that Mr. Smirke, when making the quoted remark, intended the work now executed.* Neither Mr. Smirke nor any other competent observer will hesitate for a moment to recognise the obligation which the concoctor of the plan upon E, and the No. 3 section, was under to the designer of the plan upon B, and the No. 1 section,—the plan having been before him in a drawing, and the section in accurate description;—such plan and section having been designed and composed moreover, with reference to the same site, and with the same object in view,—namely, that of extending the accommodation of the British Museum; nor will any educated person of reasonable intelligence, hesitate to say, that what has been put forth as "suggested and seen built" by Mr. Panizzi, took its general form and disposition from my design. As, however, Mr. Panizzi insinuates,—for he carefully avoids an assertion—in the 3rd paragraph of his letter as above set forth, that he had not seen my plan before the present work was commenced, for he says:—"I saw the plan . . . long after," [probably he did, *certainly* he did so *long before*,] "the works for carrying out my suggestion had been commenced,"—I wrote to Mr. Smirke again, begging him to inform me further *when* the works referred to by Mr. Panizzi were commenced, and was frankly answered, [Appendix No. 6,] "at the latter end of March 1854." This fact, taken in connection with a record made by myself on the 14th June, 1852, that I had that day sent a copy of my plan as published in the *Builder*, to Sir C. Eastlake, and to Mr. Panizzi respectively,—together with the certain result in the former case, [Appendix No. 12,] seems, I think, to justify me in asserting that Mr. Panizzi had had my project before him a year and three-quarters at the time of the commencement of the works, even if the presentment of the respective drawings were not enough to prove my case in that respect.

I determined upon this, to vindicate my own claim to the authorship of a

* See Lord John Russell's letter to me of the 17th July, 1857 [Appendix No. 10]. The reference which Mr. Panizzi makes in that letter to Mr. Fielder is, as a piece of evidence, simply contemptible; but it shows how hardly the relater was pressed, that, after making it, he dared venture upon an addition to a letter in my possession.

design, which, in a very inferior composition,—whether as regards form, proportion, disposition, or objects,—excited a fury of admiration, but deeming it unwise to raise any question while the gale filled the pirate's sails, I bided my time. My patience gave way, indeed, when on the 3rd July last, the morning papers reported Lord John Russell—then recently elected a Trustee of the British Museum—to have, in his character as a Trustee, held Mr. Panizzi up to the admiration of the House of Commons and of the world, as “*the first to suggest the erection of a building on so magnificent a scale*” as the new Reading Room, and I made free to write at once to inform the Noble Lord of my claim in that respect, praying inquiry, and requesting to be admitted to the honour of an interview to justify my claim. [Appendix No. 7.] This last was kindly and courteously granted, [Appendix No. 8,] and I was permitted to state my case in person, and to exhibit justificatory documents.

But by a repetition of some or all of the fallacies which he had addressed to me as above, and by attributing to Mr. Smirke in a communication made to me, an opinion he had not expressed, Mr. Panizzi succeeded in inducing Lord John Russell to look upon the matter as one in which he was not to dispute the assertions of Mr. Panizzi and the supposed impressions of Mr. Smirke [Appendix No. 10]. I presumed, nevertheless, to urge upon his Lordship in a further letter [Appendix No. 11], my claim of priority, (a claim which his second letter in fact fully concedes), but not having succeeded in my suit that his Lordship would do me justice upon that point,—the only one upon which I could claim that he had been deceived into doing me a wrong—I am compelled at length,—after waiting until the Easter recess of another year,—to endeavour to vindicate my claim to the credit of being the first to suggest the erection of a building in the inner quadrangle of the British Museum “on so magnificent a scale;”—a building as magnificent and much more beautiful than the Reading Room, being that of which Lord John Russell has kindly and generously recognised the merit, and markedly indicated his consciousness of its priority. In doing this, and publishing the correspondence, I do no more than the circumstances of the case impose upon me.

PART III.

WHAT OUGHT NOT, AND WHAT OUGHT, TO BE DONE NOW.

Almost immediately after the preceding pages had been written, an announcement appeared in the newspapers, to the effect that the Trustees of the British Museum had very recently resolved, "that there is a great deficiency of space for the proper exhibition of the different collections in the various departments of the Museum, and that the Trustees are not possessed of any vacant space available for the purpose," and to adopt a plan then before them, "for the purchase of land to the north of the Museum, as contained in the Librarian's Report;" the announcement concluding with the further information, that the resolutions and the plan had been laid before Her Majesty's Ministers.

The Resolutions show a change in the direction heretofore proposed for extending the buildings of the Museum. A few years ago, the Trustees thought the direction to the east and north-east the best,—“twelve houses in Montague Street, and the six adjoining houses in Russell Square.” Now they seek to purchase land “to the north of the Museum, *as contained in the Librarian's Report.*” It has already appeared that the proposed extension to the east and north-east, was valued to the Trustees, seven years ago, at £67,500 for land alone—the houses being an encumbrance to be removed;—and that to the north, will certainly not cost less money, rateably, the ground being not less deep from front to rear, whilst the houses in Montague Place are of better quality, generally, than the houses in Montague Street.

But the north is the direction in which the Library can most conveniently travel, having regard to the parts of the building already absorbed for its warehousing purposes, and anything conceded to the other collections, will most assuredly be up aloft; and it will so happen that every few years there will be remarked a further “great deficiency of space for the proper exhibition of the different collections;” and so it will go on until a million sterling will have been strewed over the ground around the now existing buildings, in warerooms for books, with a top story overhead “for the proper exhibition of the different collections in the various departments of the Museum!” While the Librarian is principal officer of the establishment, the Library will still have the lion's share.

It appears plain enough, that the Trustees have sacrificed the inner quadrangular court to the Library, but have not, in so doing, obtained relief from oppression. They have produced the disastrous effect which enables them to say *truly*, that they are not possessed of any vacant space available for the proper exhibition of the collections. They have added shed upon shed on their western boundary,—they have turned the unoccupied Royal Library into a show-room for mere curiosities,—and have wasted pretty well on for two acres of “available space,” and thrown away £150,000 in producing what was already at their hand, and what might, moreover, in their own view, have been more suitably, and more economically, provided for on the outside.

Such being the case,—as the books are increasing in number, must increase, and will continue to increase, and add to the mass to be warehoused, it may be a proper question for consideration, whether the out-of-the-way building now called the British Museum, might not be, with advantage, abandoned to the National Library. Keep the present building at its present extent in area, and raise it (which may be done without impairing any beauty) gradually, as time runs on, and as occasion may require. By a little judicious economy of space the building will do as it is for all the purposes to which it is now applied for a few years; and the money sought at this time to be expended in buying land, with houses upon it to be pulled down and replaced by new erections,—almost of necessity of a costly kind,

—will go far to buy enough of the parklet which forms Lincoln's-Inn-Fields, and to build upon it a separate and distinct building as a Museum of the Natural Sciences; transferring to it, from Great Russell Street, all the collections having relation to those sciences, together with the means of forming a special Library of Reference for the new Museum.

Lincoln's-Inn-Fields lies between the two great thoroughfares from west to east of London, and so near to both, that a Museum there would be accessible from both, and thereby from north and south alike with equal ease. The garden may be appropriated to the purposes of a Museum without injury to any one; for there are no private families in the Square to use it, and it would be, practically, as airy and open a place with a building for a Museum within its area, as it is now. Lincoln's-Inn-Fields garden would hold an appropriate and sufficient building for the purpose, and still leave, of the seven acres which it comprises, enough to surround it with many of the attractions it possesses, or ought to possess, in its present condition,

It would be a proper duty for the Metropolitan Public, by its Board of Works, to widen Great Turnstile to Holborn, and to open Serle Street from Carey Street to Picket Place and the Strand, which is all that would be essential to open out Lincoln's-Inn-Fields; and it would, in doing so, establish a much wanted communication between the two great arterial ways, Holborn and the Strand—the north and the south.

But let the Museum, like the Mint, be governed by a man, or by men, versed in the sciences which its contents are intended to promote,—responsible and accountable to a Minister—to a responsible Minister of Education, *not* to a Board of Trustees. Let the Heads of Departments of the Museum, form, together with the Presidents for the time being of the recognised Scientific Societies of London, a Managing Committee or Council, each of the superior officers of the Museum being, in turn, one year Secretary, and the next year Chairman of such Committee or Council.

Another announcement makes it appear probable that the Government is prepared seriously to recommend to Parliament to take active measures, and to make liberal grants, for the erection of a fitting structure for a National Gallery, on the north side of Trafalgar Square. Any such structure must include the means of receiving the noble collection of ancient sculptural art, possessed by the nation, and now housed, but not exhibited, in the Bloomsbury building; together with the growing collections of the pictorial art, now scattered about the town; whereby the National Gallery would become truly a temple of art, and a school for artists, as well as a universally humanizing source of pleasure for all who will take advantage of it.

And that the classic ages may render something of what remains to us of their grander works of Civil architecture, let us build as a part of the National Gallery, on "the finest site in Europe," a full-sized copy of the interior of the Pantheon at Rome, as a great central hall, in which may be placed for exhibition, and really exhibited, the finest of our great works in sculpture. The public would then learn to know what PROPORTION can do in the production of noble effects in architectural interiors, and by the simplest means; and learn to forgive, if not indeed, to thank the Trustees of the British Museum for refusing the project presented to them for erecting a model, though a true one, of the Pantheon, of less than the full size of the original; and the Trustees themselves would learn how mean their dumpy "dome-room" is. Some idea may, indeed, be formed of the fact, even now, from the wood-cut on the title page of this pamphlet, in which a quadrantal section of each of the two,—the Pantheon and the Reading Room,—both drawn as of the diameter of the latter building, but each bearing its own proportions. Standing side by side, they contrast, as before remarked, in respect of height and real beauty, as would the Gog of the London Guildhall standing by the Apollo of the Vatican Belvidere.

APPENDIX.

[No. 1.]

(Copy.)

MR. HOSKING to SIR HENRY ELLIS.

(With the following Letter to the Trustees of the British Museum.)

SIR,

23, WOBURN SQUARE, Nov. 30, 1849.

May I beg that you will be so good as to lay the accompanying letter and drawing, addressed to the Trustees of the British Museum, before the Trustees at their earliest meeting.

I have, &c.,

(Signed)

WILLIAM HOSKING.

(Inclosure, with a Drawing, containing the Plan B, and the Longitudinal Section, No. 1, on F, hereunto appended.)

6, ROYAL TERRACE, ADELPHI, Nov. 30, 1849.

MY LORDS AND GENTLEMEN,

I beg to submit for your consideration a project for extending the accommodation and improving the means of internal communication of the British Museum. The project is contained in this letter and in a drawing which accompanies it, comprising a plan and outlined sections of the buildings, present and proposed.

It occurred to me many years ago,—as soon indeed as the progress of the works had developed the plan,—that an important and valuable addition might be made to the new buildings of the British Museum within the area which they now embrace, without any derangement of the design, at no extravagant expense, and with great advantage, both as it regards the purposes of the Museum and the convenience of the public. Obvious motives deterred me from making public any suggestions that might have the effect, or even the appearance of interfering with the work of another, while the design was incomplete, and while there was no pressing demand for more and greater accommodation than the original design provided. But the original design of the work being now in effect completed, whilst the objects of the establishment have outgrown the provision made for them by that design, and projections having been made from, and upon, one of the outer flanks of the building, and in extension of one of its fronts, to supply the advancing demands for room, while available space in the most convenient position with regard to the establishment generally, remains unoccupied, I do not feel that I need be deterred any longer from stating formally and publicly the ideas which I have formed upon the subject.

In submitting for your consideration a project for increasing the accommodation afforded by the Museum, I must beg that I may not be understood to insinuate with regard to the present buildings that they do not carry out the intention which they were designed to fulfil. My object is to shew how space left unoccupied by the existing buildings may be applied to meet the demand which has grown up since they were designed; that is to say, to obtain more room for the reception and exhibition of the objects of the establishment without going beyond the site now occupied, or embraced, by the Museum, and to facilitate access to the objects already provided for of the un contemplated number of persons who seek amusement and instruction within the walls of the Museum.

I assume that there can be no objection to the occupation by buildings in addition to the Museum of the now uncovered quadrangular court, or cloister, inclosed by the present buildings, so far as it may be done without injury to their light; inasmuch as that court does not come into use in its present condition, and does not contain any object of which it has been thought necessary to present any view from the buildings which make it a cloister. This quadrangle appears to be 317 feet in length and 238 feet wide, and none of the buildings fronting to and deriving light from it are as much in height above the

I

level of the sills of the windows as one-fourth of the breadth of the quadrangle, whilst, as a general rule, the breadth between opposite buildings need not be more, as it regards light to the windows, than the height above their sills of the buildings opposite to them; and if in the present case the unoccupied ground be built upon in such manner only that the distance of any building from opposite windows be more nearly twice, than once, the height of the building above the sills of the windows liable to be affected, there can be no injurious effect produced upon the windows of the present buildings by any such occupation of the cloistered site.

I assume too that it will not be deemed an unreasonable interference with the present buildings to remove those parts of the outer walls to the quadrangular court, with which any additional buildings may come in contact, for the purpose of inter-communication, and to restore the light now coming by windows which such additional buildings, when brought into contact with the present buildings, would necessarily obliterate. The removal of the central compartment of each of the four inner fronts of the present buildings to the cloistered quadrangle would leave the remaining portion of the elevation in each wholly unaffected, and new buildings running up to the central compartments would constitute such remaining portions of the present fronts to the quadrangle, severally, fronts to the new cloisters.

My project is, then, to build in the middle of the quadrangular court inclosed by the present main buildings of the Museum, in the manner shown in the accompanying plan,* a modified copy of the Pantheon at Rome; that is to say, of the cupola-covered rotunda known by that name, as nearly the full size as possible, consistently with the size of the area, and with the height of the present buildings; and so to form a grand central hall for the exhibition of the finer and more important works of sculpture, and of such other objects proper to the purposes of the Museum as most require that steady and equable light which is so well obtained from the eye of a cupola. A quadrilateral hall, to contain ample staircases, would lead from the present entrance vestibule of the Museum into the grand central hall or rotunda, and—by the floor of the rotunda itself, or by a corridor about it—to the east, west, and north galleries respectively, through new compartments added to them on the level of the floor of the lower or principal story of the Museum; and the staircases would lead up to a bridgeway, or continued landing, on the floor of the upper story,† where another similar corridor about the rotunda would afford similar facilities of access to the upper east, west, and north galleries, whilst the bridgeway would also make the communication complete to the south gallery. The formation of staircases in the place and manner indicated would allow the space now occupied by the grand staircase to be restored to the purposes of the Museum, and thus make the circuit complete in both stories, whilst every part would be rendered by the before described arrangements alike accessible from a common centre.

In taking the Pantheon as a model for the grand central hall, it may be proper to observe, that its proposed adaptation is perfectly consistent with the original design of that structure, which made it the centre of a more extended building, above the other parts of which its cupola rose, as the cupola might in this case rise above the other parts of the Museum, for my design will be seen by the drawing to carry the connecting galleries to no greater height than the height of the present buildings; with which indeed the fronts to the cloisters may be made to correspond in elevation. The Pantheon is 143 feet (English measure) in diameter upon the floor, and it is 143 feet high from the floor to the curb round the eye of the cupola, but as a full-sized copy would crowd the space, and by its magnitude and height overpower the existing buildings of the Museum, I propose to limit the diameter of the rotunda, and consequently its height, to 120 feet; and, giving more than an equivalent thickness to the enclosing walls, which I resolve externally into an octagonal form, to take out of the walls a corridor, 10 feet wide, and obtain thereby nearly all the space upon the floor that a full-sized copy of the Pantheon would give.

The accompanying plan shows that what is here proposed may, as first remarked, be effected without any derangement whatever of the original design of the building, while it adds new room and increased facilities to the Museum, without going beyond the present inclosing walls. The plan of the present buildings is copied from the only plan accessible to me, that attached to the Report of the Committee of the House of Commons, published in 1838. The portions of the present buildings required to be removed to receive the suggested additions are left in outline, and the suggested new buildings are tinted red.‡

The additional room which my project would give to the Museum is:—1st, the great central hall with one floor of 120 feet in diameter, yielding an area nearly equal to twice the area of the present Athenian, or Elgin Marbles Gallery; 2nd, two inscribing octagonal corridors, each 10 feet wide, and each comprising an area of between four and five thousand superficial feet, and each also presenting niches fit to receive statues, and

* See the Plan at B.

† See the Plan at C.

‡ In the annexed prints the walls of the existing buildings are blacked in, and those of the suggested additions are in half tint: moreover, in the plans B and C appended hereto, the portions required by the project to be removed are wholly obliterated, because the plan A immediately receding shows clearly what they are.—W. H.

extensive wall surface, fit to receive sculptured reliefs and inscriptions; and 3rd, the connecting galleries on the east and west sides, each 45 feet by 35 feet, and in both stories: the north connecting gallery, 65 feet by 50 feet, in the principal story, and 35 feet by 50 feet in the upper story, together with the site of the present staircase in both stories; these galleries together being equal to two-thirds the Royal Library, and the same proportion of the gallery over it of the present buildings; and all this additional room may, I believe, be obtained at a cost not exceeding that of any one of the existing sides of the Museum.

I have not thought it necessary in this general description of my design to enter into any minute details, nor have I thought it necessary to encumber either this letter or the drawing with technical details; but I shall be most ready to attend you for the purpose of oral explanation, or to give you any explanation in writing that may be desired; and, indeed, to do whatever may be necessary to perfect the design and to carry it into execution.

To the
TRUSTEES of the BRITISH MUSEUM.

(Signed)

I have, &c.,
WILLIAM HOSKING,
*Architect, and C.E., Professor of Architecture and Engineering
Constructions, King's College, London.*

[No. 2.]

(Copy.)

SIR HENRY ELLIS to MR. HOSKING.

SIR,

BRITISH MUSEUM, 19 January, 1850.

The Trustees of the British Museum having had before them your letter dated 30th November, and having given their full consideration to the Plan which accompanied that letter, for the erection of a modified copy of the Pantheon at Rome in the middle of the Quadrangular Court, enclosed by the present main buildings, have directed me to thank you for submitting your Plan to them, and for your clear explanation of its object. I am at the same time to acquaint you, that the Trustees are not prepared to recommend the adoption of it to the Lords of the Treasury.

I have, &c.,

HENRY ELLIS,
Principal Librarian.

[No. 3.]

(Copy.)

SIR HENRY ELLIS to MR. HOSKING.

SIR,

BRITISH MUSEUM, 11 February, 1850.

I regret to find that the Plan, which should have accompanied my letter of the 19th ult., was not then sent to you. I beg now to return it, whilst I have to apologise for the delay.

I have, &c.,

HENRY ELLIS,
Principal Librarian.

[No. 4.]

(Copy.)

MR. HOSKING to MR. SMIRKE.

MY DEAR SIR,

ATHENÆUM, April 30, 1857.

Will you be so kind as to tell me whether you ever saw the drawing, or any copy of it, of my project for building a modified copy of the Pantheon at Rome, within the inclosed quadrangle of the British Museum, before the scheme of the analogous work recently executed under your directions at the same place, and attributed to Mr. Panizzi, was communicated to you?

I am, &c.,

(Signed) WILLIAM HOSKING.

[No. 5.]*

(Copy.)

MR. SMIRKE to MR. HOSKING.

MY DEAR SIR,

79, GROSVENOR STREET, May 2nd, 1857.

I beg to acknowledge the receipt of your letter of yesterday.

I recollect seeing your plans, or rather I had a glance over them, at a meeting of the Trustees of the British Museum, shortly after you sent them.

When, long subsequently, Mr. Panizzi showed me his sketch for a plan of a new Reading Room, I confess it did not remind me of yours;—The purposes of the two plans and the treatment and construction were so different.

The idea of building over the quadrangle is of very early date, it was certainly mooted in the Museum fifteen years ago.

I remain, &c.,

(Signed) SYDNEY SMIRKE.

(Copy.)

MEMORANDUM by MR. HOSKING on the back of the preceding LETTER from MR. SMIRKE to HIMSELF.

MEM.—Wrote Mr. S. S. on receipt of this,—date 4th May,—asking him to tell me further when ground was broken, and when laying bricks began, in the quadrangle for the work recently executed—intimating a different impression on the part of Mr. Panizzi and myself respectively;—intimating also my previous knowledge of the fact that Mr. Hawkins had talked about building corridors in the quadrangle quite as far back as fifteen years ago.

(Signed) W. H.

(Copy.)

[No. 6.]

MR. SMIRKE to MR. HOSKING.

MY DEAR SIR,

GROSVENOR STREET, May 9th.

The works at the new Reading Room of the Museum were commenced at the latter end of March 1854, but the laying of bricks did not commence till a good while afterwards, there was so much excavation and other works causing delay. If you desire it, I have no doubt I can ascertain exactly when the footings were laid, but I have no memorandum of that date at hand.

I remain, &c.,

(Signed) SYDNEY SMIRKE.

[No. 7.]

(Copy.)

MR. HOSKING to LORD JOHN RUSSELL.

ATHENÆUM, July 3rd, 1857.

[READING ROOM AT THE BRITISH MUSEUM.]

MY LORD,

I append to my name hereunder, a designation by which I am commonly known, though I can hardly think it necessary to set forth any pretensions to secure your Lordship's attention to a complaint that you, in your character of a Trustee of the British Museum, and in your capacity as a Member of the House of Commons, have,—unwittingly, I can have no doubt,—done me a wrong.

Your Lordship is reported, in the *Times* of this day's date, to have remarked, when speaking in the House of Commons last night, in your character of a Trustee of the British Museum, that "all those who had seen the new Reading Room, must have been convinced, not only that it was extremely handsome, but also extremely convenient and commodious, and that great credit was due in connexion with it, in the first place to

* I should not have thought it necessary to print these mere notes of inquiry and courteous reply, if Mr. Panizzi's disingenuousness, to use the mildest term, in his communication to Lord John Russell [No. 10 hereunder, and foot note thereto,] had not compelled me to do so.—W. H.

Mr. Panizzi, who was the first to suggest the erection of a building on so magnificent a scale," &c. &c.

A glance over the printed paper,* and at the annexed plan upon it inclosed herewith, will assure your Lordship that Mr. Panizzi was *not* the first to suggest the erection of a building on whatever scale in the quadrangular court of the British Museum. The scheme printed in the *Builder*, in June 1850, from which the inclosed sheet is taken, had been communicated by me to Lord Ellesmere's Commission, in February 1848, at the suggestion of Mr. Payne Collier, the Secretary of the Commission, to whom, as a personal friend, I had described it. It was returned to me when the Commission rose in 1849, with a recommendation on the part of the Chairman, that my proposal and design should be laid before the Trustees.

On the 30th November, 1849,—as soon as I got my papers back,—I submitted my plan in the same drawing to the Trustees, through Sir H. Ellis, with the statement of the project,—an abstract of which is in the printed sheet herewith,—and on the 19th January, 1850, the Trustees informed me, through Sir Henry Ellis, that "they were not prepared to recommend the adoption of it to the Lords of the Treasury,"—the time being that, indeed, at which your Lordship was First Lord of the Treasury.

I published my plan in the *Builder* of the 22nd of June of the same year, 1850, and although the sections do not appear, every educated man who has perused the scheme, as it appears in plan and verbal description, will know what "a modified copy of the cupola-covered rotunda—the Pantheon at Rome,"—which my principal compartment professes to be, would present in section, if not in elevation. Mr. Smirke courteously informs me, in a recent communication, that he saw my plan when it was before the Trustees,—that being in December 1849, and January 1850.

A suggestion of mine, in respect of the erection of a building in the quadrangular court of the British Museum, and on as magnificent a scale as that now erected, was, therefore, known to the Trustees, to their architect, and to the public, more than seven years ago, being some four or five years before Mr. Panizzi's version of it was produced to the Trustees.

Mr. Panizzi, however, informs me that he had never seen my project or scheme before he suggested the work as now completed.

I shall not trouble your Lordship now with the controversy between Mr. Panizzi and myself on that point; suffice it to say, that Mr. Panizzi admits the receipt of a copy of the same print as that inclosed herewith, which I sent him in June 1852, immediately after the first public announcement that Mr. Panizzi had proposed to build a reading room in the quadrangle of the Museum, "not higher than the sill of the windows of the quadrangle; about 18 feet."†

But, my Lord, my complaint is of the Trustees of the British Museum, to your Lordship as a Trustee and a Member of Parliament, whose confidence has been abused; and not of, or to, Mr. Panizzi. My design embraced all, and purported much more than all, that has been done; and I complain that when Mr. Panizzi's first vague notion in 1852, drawn out by Mr. Smirke into something of the Hyde Park Exhibition, or Crystal Palace kind, had, after nearly two years consideration, been laid aside or withdrawn, and an obvious plagiarism of my design laid before them, the Trustees did not inquire into my project before they recommended Mr. Panizzi's version of it to the Lords of the Treasury. I was not wholly unknown, nor altogether undistinguished. I was personally known, indeed, to more than one of the Trustees themselves, and to several of the principal officers of the Museum. I was at the time, and had been then for thirteen or fourteen years, what I subscribe myself now,—and I was also the senior of the principal officers in the administration of the Building Law of the Metropolis; whilst original professional treatises of mine [Architecture and Building] written in 1829-31, for the *Encyclopædia Britannica* [7th edition, Professor Napier's] were then passing in a new edition [the 8th] of that work, with further treatises of the same character [Supplement to Architecture, Construction, Drainage of Towns] which I had written, into the Library of the Museum. I was, moreover, engaged at the time in the erection of a private building in London, as capacious and as durable, probably, if not as costly, as the new building at the British Museum.

It is true that I had not proposed the application of the new building which I suggested in addition to the Museum, to the special service of a Reading Room, but while pointing out the capabilities of the Rotunda, I showed it to be practically available for any service that might be required—*room* being the thing in demand; and I say that my plan contains the addition which has now been made in the general form and disposition, which I devised, laid before the Trustees, and published; and that it contains, besides, the means of further extending the accommodation of the building for its general purposes; whilst it does,—what Mr. Panizzi's scheme does not even profess to do,—it supplies a grievous and continued want—the means of internal communication throughout

* The paper inclosed, was a copy of that part of the *Builder* of the 20th June, 1850, which contains my scheme, &c., as described.—W. H.

† Page 27, [557] Sess. 1852.

the whole building, and all within the same site; and further—I believe I may safely assert—all would have been attainable, with a reasonable economy, at no greater cost than that of the new Reading Room and additions to the Library as they have been built.

I shall be glad to be relieved of the necessity of bringing the matter formally before the public, by inducing your Lordship to inquire into it. In the particular case, as it affects the public, the wrong is past cure—but I am sure that I need not urge upon your Lordship that inquiry and publication are due both to the complainant and the public;—to expose a wrongful claim, if mine be one, or to check the operation of narrow influences upon Commissioners and Trustees, if such have been the case, to the detriment of the public interests, as here illustrated, in a most important and national public institution.

I am prepared to explain to your Lordship, personally, if I may be permitted the honour of an interview, which I beg respectfully to solicit, and to submit to any reproof and exposure if I fail to justify, by sufficient evidence, all that I have here alleged and set forth.

I have the honour, &c.,
(Signed) WILLIAM HOSKING,
*Professor of Architecture and of Engineering
Constructions at King's College, London.*

(Copy.)

[No. 8.]

LORD JOHN RUSSELL to MR. HOSKING. *

SIR,

PEMBROKE LODGE, July 6, 1857.

I feel regret that I should have said anything in the House of Commons which you feel to be a wrong to you.

My words as reported in the *Times*, do not appear to me to be exactly what I said; but the substance is, no doubt, correctly reported, and was meant to give the credit of the original idea of a Reading Room to be built in the centre of the court to Mr. Panizzi.

According to your Plan, as published in the *Builder* of the 22nd of June, 1850, you proposed "a modified copy of the cupola-covered rotunda, the Pantheon, at Rome." It appears to have been before the Trustees in December 1849, and January 1850.

The exact period when Mr. Panizzi made his proposal to the Trustees is not known to me; but if you wish it, I can enquire into this matter.

I am anxious that justice should be done to you, and shall be ready to see you here on any morning after Friday next, when you can explain to me your views.

I remain, &c.,
(Signed) J. RUSSELL.

[No. 9.]

(Copy.)

MR. HOSKING to LORD JOHN RUSSELL.

MY LORD,

ATHENÆUM, July 10, 1857.

As it was not necessary for me to trouble your Lordship to inquire into the exact period when Mr. Panizzi made his proposal to the Trustees, I have deferred any further intrusion upon your Lordship's privacy, until the seal shall have been removed.

A Return to an order of the House of Commons, made in June 1852, gives all the requisite dates to enable me to show that Mr. Panizzi's original scheme was first propounded in May 1852, and was a something very different indeed from that which took effect in 1854.

I propose to avail myself of your Lordship's kind permission to present myself at Pembroke Lodge, to do so to-morrow (Saturday) before noon, and I will bring with me a copy of the Return to which I have referred, together with such other documents as may enable me fully to explain and to justify my views and claims in the matter in respect of which I have so inopportunately intruded upon you.*

I have the honour, &c.,
(Signed) WILLIAM HOSKING.

* The death of a relative of his lordship had intervened.

[No. 10.]

(Copy.)

LORD JOHN RUSSELL to MR. HOSKING.

SIR,

PEMBROKE LODGE, July 17, 1857.

I have written to Mr. Panizzi, and I find from him, that the first occasion upon which he saw your plan was when the article in the *Builder* was sent to him anonymously. He says he immediately showed it to Mr. Fielder, with whom he only became acquainted after the contract was taken.

Mr. Panizzi informs me, that Mr. Smirke has already written to you that he did see your plans and suggestions, but that he was not reminded of them when he saw Mr. Panizzi's, *and sees no resemblance between them now.*†

Upon these questions of fact, I see no reason to dispute the assertions of Mr. Panizzi and Mr. Smirke.

But I am desirous not to conclude without expressing my admiration of your plan of 1849; namely, "a modified copy of the Pantheon at Rome."—Whether that plan was well adapted for the purposes of the British Museum is a question upon which I need not enter, as it has already been decided by the Trustees. I can only say that, in my opinion, it does the highest credit to your talents, and is deserving of great praise.

I do not see, however, that it will be necessary to mention the subject again in the House of Commons.

I remain, &c.,

(Signed) J. RUSSELL.

[No. 11.]

(Copy.)

MR. HOSKING to LORD JOHN RUSSELL.

MY LORD,

ATHENÆUM, July 25, 1857.

I am proud that the design which I laid before the Trustees in 1849 should have so far received your attention as to lead to an opinion so favourable to itself and to its author, as that which you have so kindly expressed, and I am most grateful for your Lordship's considerate kindness in giving it expression.

But my Lord, I must persist in asserting, and I am prepared to give full legal proof of the fact, that Mr. Panizzi was in possession of my project above referred to as published in the *Builder*, and as first known to your Lordship, on the 14th of June, 1852. I can, moreover, show by reasonable evidence, that the copy of the print which I sent to Mr. Panizzi, was delivered at his then residence at the British Museum—not anonymously—but—with my name, and the date, I believe, inscribed on the envelope, and that the seal was that of the public office of which I was at the time a principal officer.

Mr. Panizzi appears not to perceive, or, perceiving, he desires that your Lordship should not apprehend the fact, that his designs are two, and not one;—Mr. Panizzi's first design having been put forward in May 1852, *before* he received a copy of my project from me;—and the other early in 1854, presenting, as a leading feature, the cupola-covered rotunda, which is the distinguishing feature of my design,—nearly two years *after* Mr. Panizzi was in possession of the print of mine.

But all this has reference to the question of piracy, upon which I do not think I have solicited your Lordship to express an opinion. The question at issue is one of priority in the suggestion of "a building on so magnificent a scale" in the inner court of the British Museum, and that question your Lordship had, upon the unquestionable evidence of the letter of the Trustees to me in January 1850, and the publication of my project in June of the same year, found to be conclusively in favour of my claim.

I do, therefore, most respectfully submit that I am entitled to ask your Lordship not to let me have to contend with the weight of your authority in the statement quoted from the *Times*, that "Mr. Panizzi was the first to suggest the erection in the quadrangular court of the British Museum of a building on so magnificent a scale." It has come to your knowledge since that statement was made, that a plan to that effect of even greater extent had been produced and communicated, first to Lord Ellesmere's Commission in

† I have put the last part of the sentence in italics, and have inserted in the Appendix *all* that has passed between Mr. Smirke and myself on the subject, to show that the expression so marked is interpolated;—certainly *not* by Lord John Russell. The correspondence is numbered 4, 5, and 6, *ante*; and if the expression in italics were authentic it would appear in No. 5.—W. H.

1848, and again to the Trustees of the Museum in 1849, many years before the plan recently executed was presented to the Trustees by their own officers. With such additional information I do venture to hope that your Lordship will not consider me unreasonably importunate in soliciting a transfer to the author of the earlier project, the credit—the *great credit* your Lordship is reported to have designated it—of the suggestion, or of being the first to suggest, the erection of a building on so magnificent a scale.

I have the honour, &c.,
(Signed) WILLIAM HOSKING.

[No. 12.]

[*The following letter is inserted as evidence of the fact stated at page 20, ante.*]

(Copy.) SIR CHARLES EASTLAKE to MR. HOSKING.

MY DEAR SIR,

7, FITZROY SQUARE, June 17, 1862.

I return your Plan with many thanks for the opportunity of inspecting it. I know nothing of what has been decided at the British Museum on the subject, and not being on any Committee there this year, it would not be proper for me to interfere.

I remain, &c.,
(Signed) C. L. EASTLAKE.

EXTRACT from MR. HOSKING'S *private Diary* for 1852.

Under Monday, June 14, of that year.—“Inclosed copies of my plan, as published in the *Builder*, for occupying inner area of British Museum, to Sir C. Eastlake and to Mr. A. Panizzi, with a view to call attention to my design.”



[A]

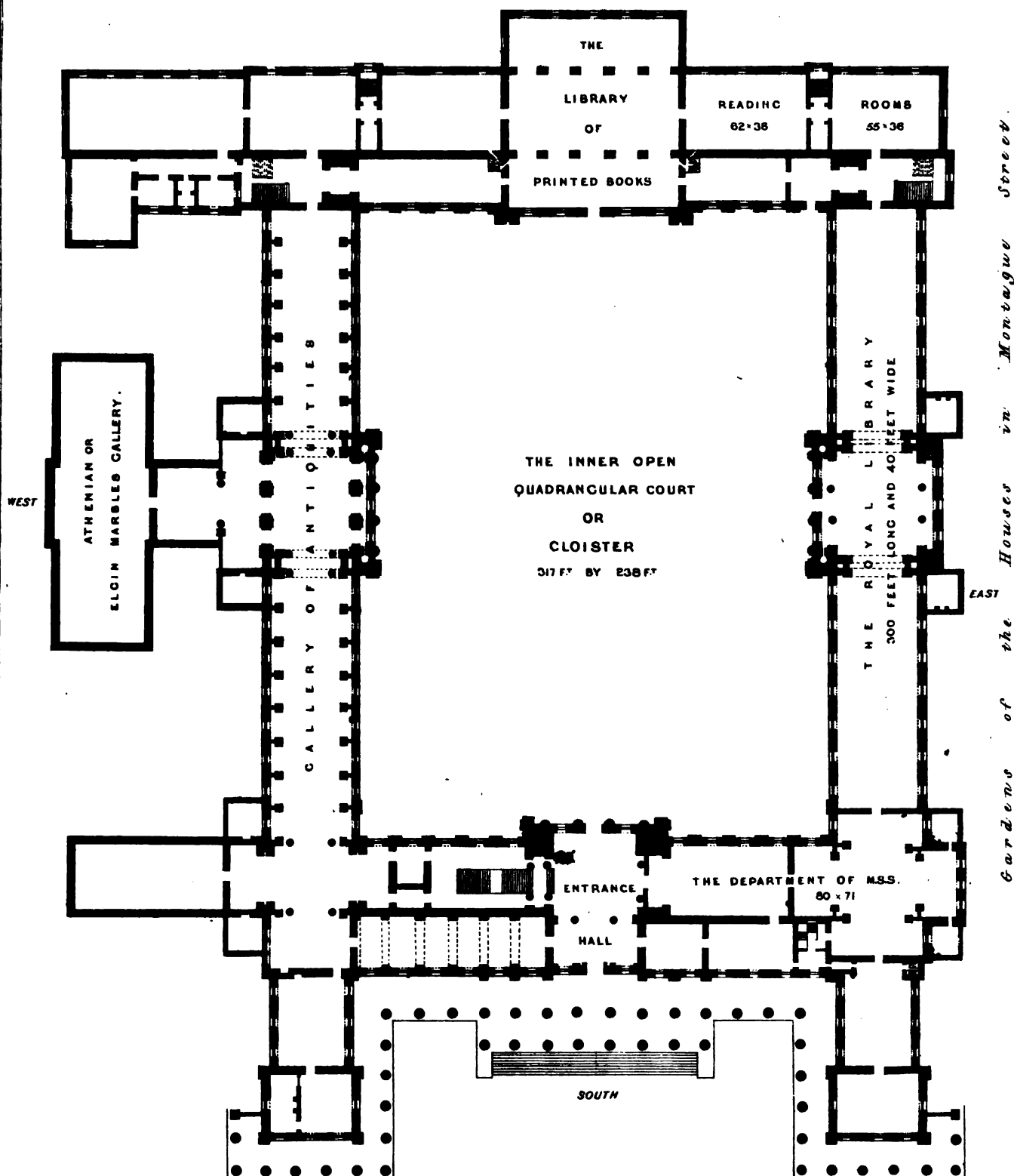
THE BRITISH MUSEUM.

PLAN OF THE GROUND FLOOR OF THE BUILDING AS LAID BEFORE THE HOUSE OF COMMONS,

AND ORDERED BY THE HOUSE TO BE PRINTED, JUNE, 30TH 1838. [545.]

the Plan upon which Mr. Hosking designed his project of enlargement in Aug^r 1848.

Gardens of the Houses in Montague Place.
NORTH



*The open Court Yard
to
Great Russell Street.*

Scale of Feet.
0 50 100 200

Edward Stanford, 6, Chancery Lane.

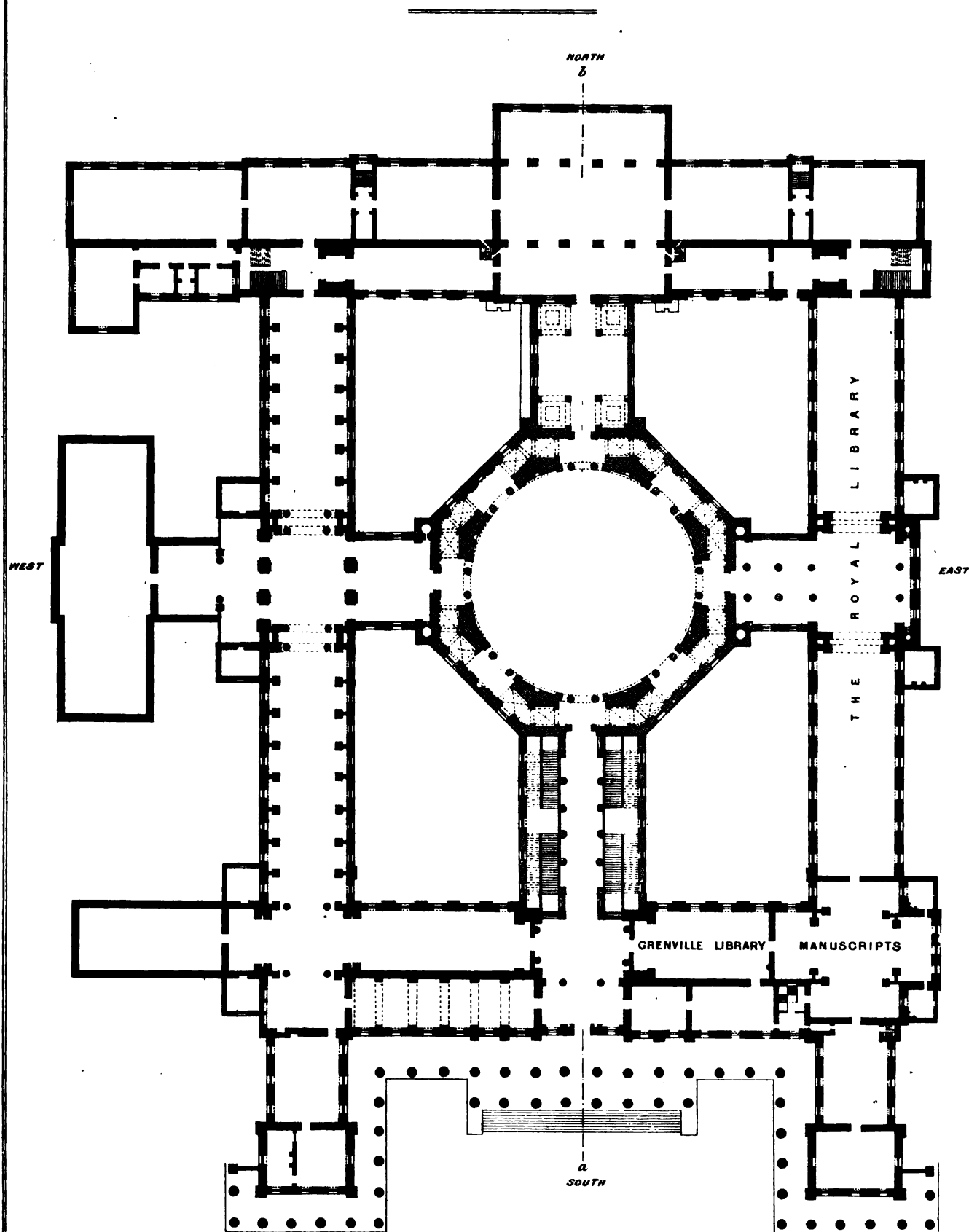
[B]

THE BRITISH MUSEUM.

PLAN OF THE GROUND FLOOR OF THE BUILDING, BLACKED IN AS AT A.

With Mr. Hosking's project of enlargement by building in the Inner Quadrangular Court... in half tint.

as communicated to the Trustees, November, 30th 1849, & as published in the Builder, June 22nd 1850.



William Hosking.
Architect & C. E.
Feb^y 1st 1848.

Scale of Feet.
0 100 200

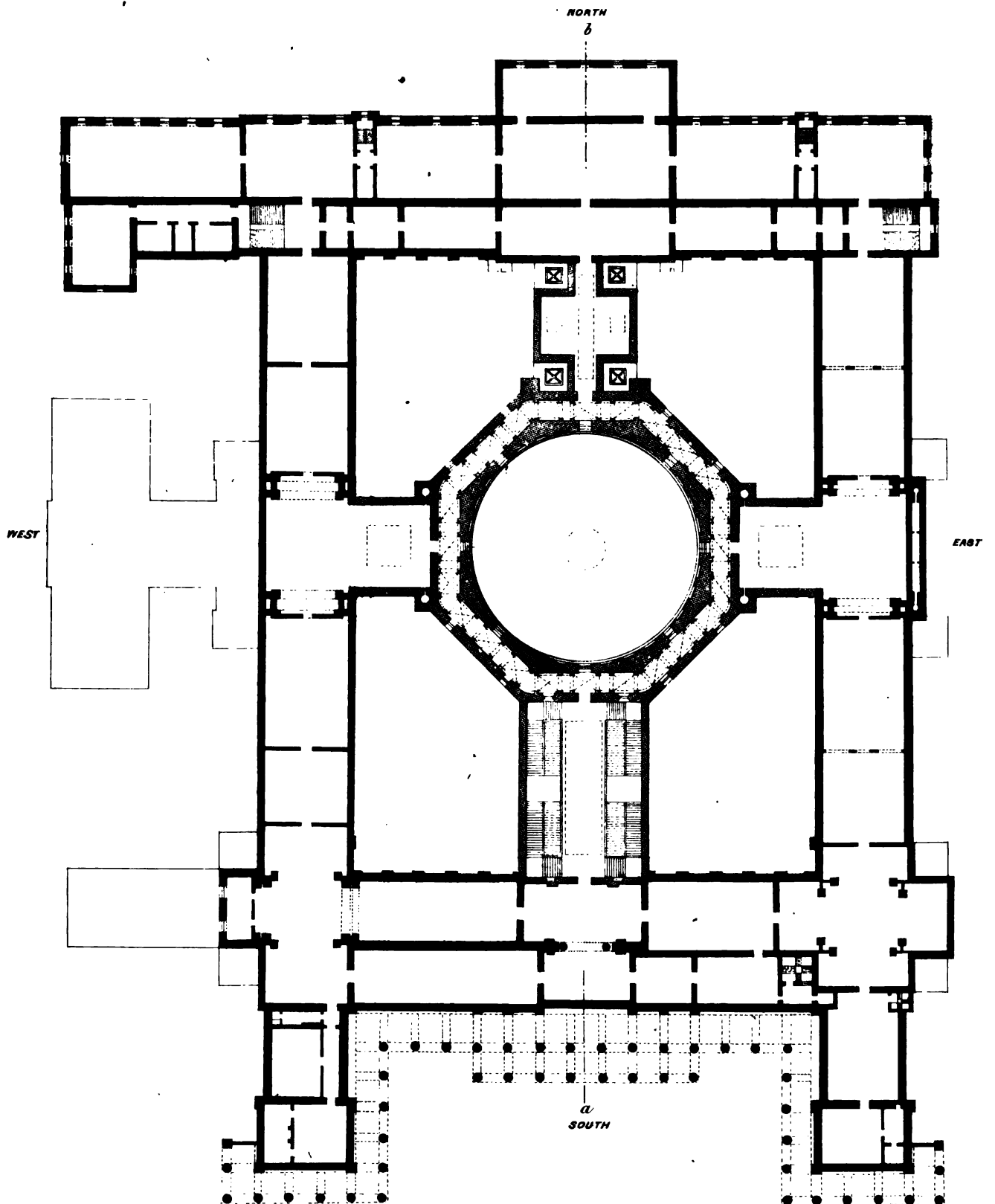
Edmund Sharpe Libr. & Chas. Cross.

[C]

THE BRITISH MUSEUM.

PLAN OF THE UPPER FLOOR OF THE BUILDING RAISED UPON THE GROUND PLAN AT A, BLACKED IN.

With Mr. Hosking's Project of Enlargement as it affects the Upper Story. — in half tone.



Scale of Feet.
0 50 100 200

William Hosking,
Architect & C.E.
Feb. 1st 1848.

Edward Stanford, Litho. & Charing Cross

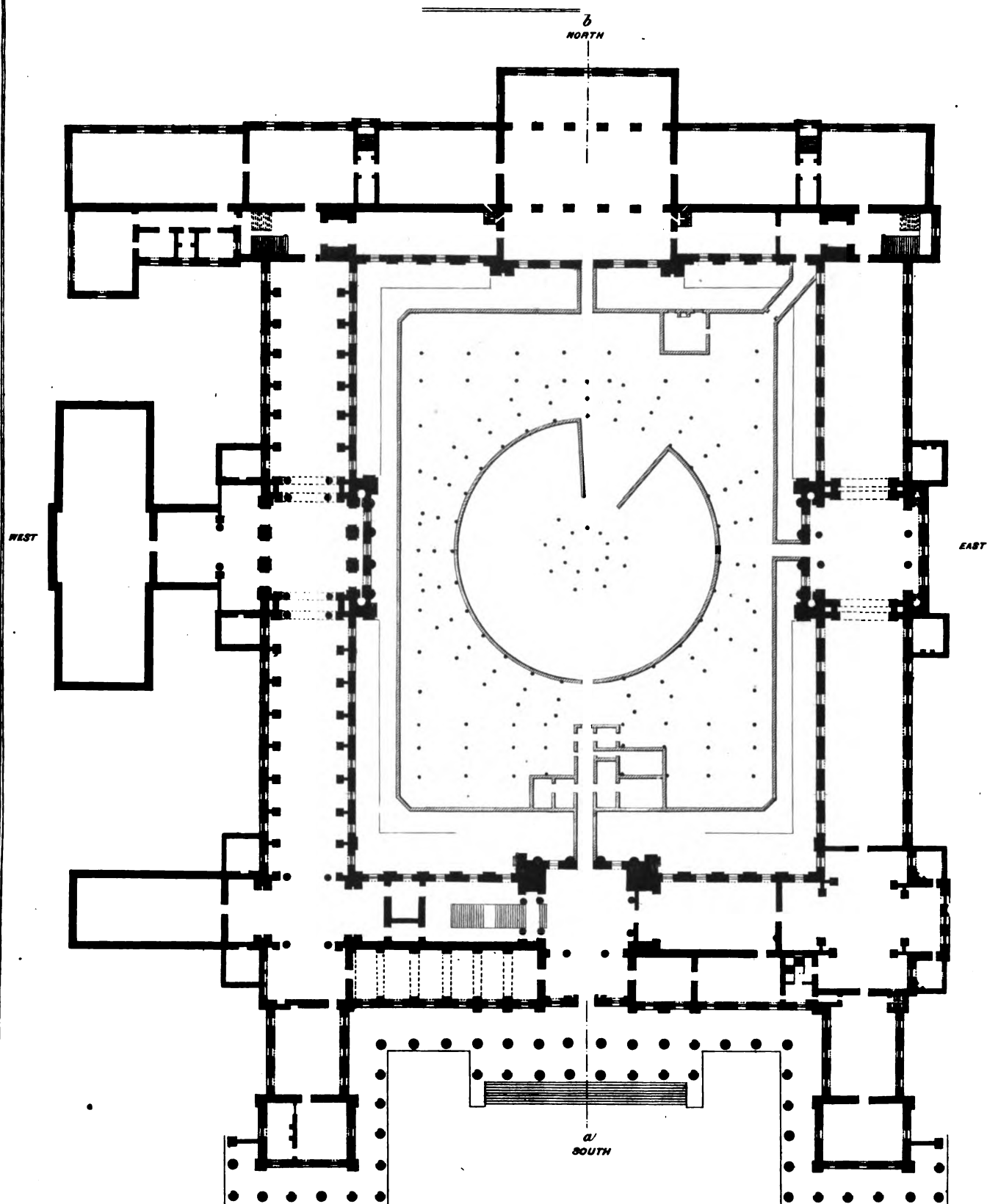
[D]

THE BRITISH MUSEUM.

PLAN OF THE GROUND FLOOR OF THE BUILDING, BLACKED IN AS AT A.

*With M^r Panizzi's 'original proposal' for building a Reading Room, in the Inner Quadrangle Court,
in half tint, as revised by M^r Smirke, & laid before the Trustees, June, 5th 1852.*

Printed by order of the House of Commons. June 30th 1852. [557]



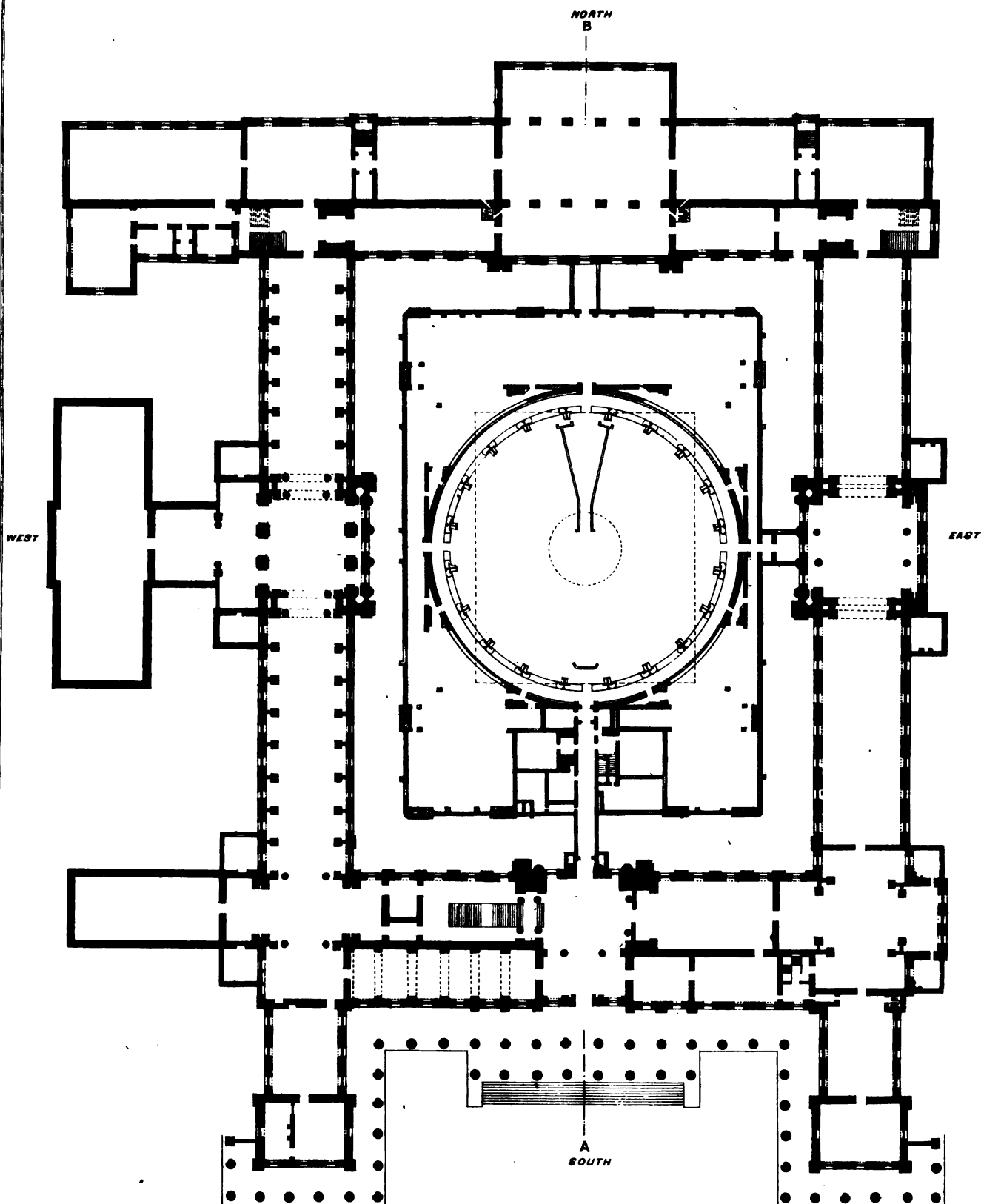
Scale of Feet

Edward Stanford, Litho, 6 Charing Cross

THE BRITISH MUSEUM.

PLAN OF THE GROUND FLOOR OF THE BUILDING BLACKED IN AS AT A.

*With Mr. Panizzi's Design, in half tint, as executed in 1854, 1857 & produced 1 1/2 years after receipt by Mr. Panizzi
of Mr. Haskings's Project B published in the Builder of May 27th 1850.*



Scale of Feet
0 60 120 180 200

Edmund Sharpe, Ld., & Charing Cross

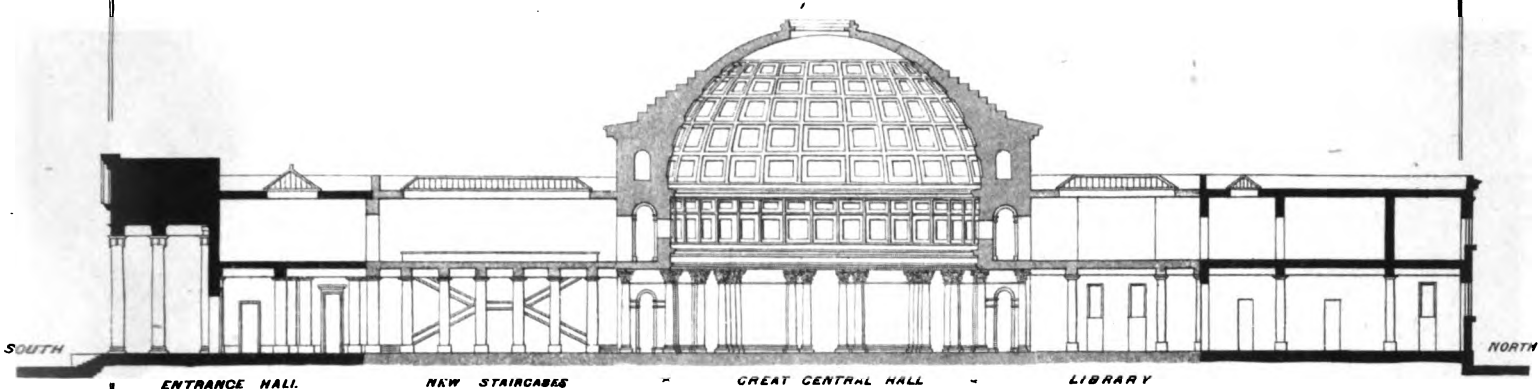
[F]

THE BRITISH MUSEUM.

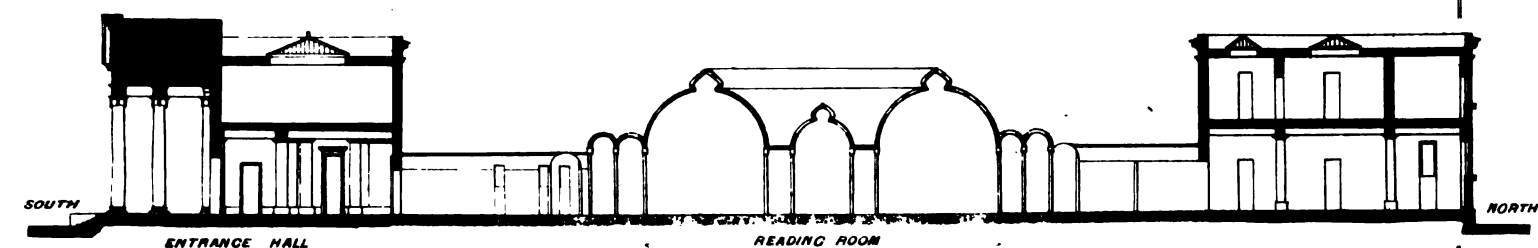
SECTION FROM SOUTH TO NORTH IN THE DOTTED LINE A.B. ON THE RESPECTIVE PLANS B.C.D&E.

EXHIBITING THE SEVERAL DESIGNS

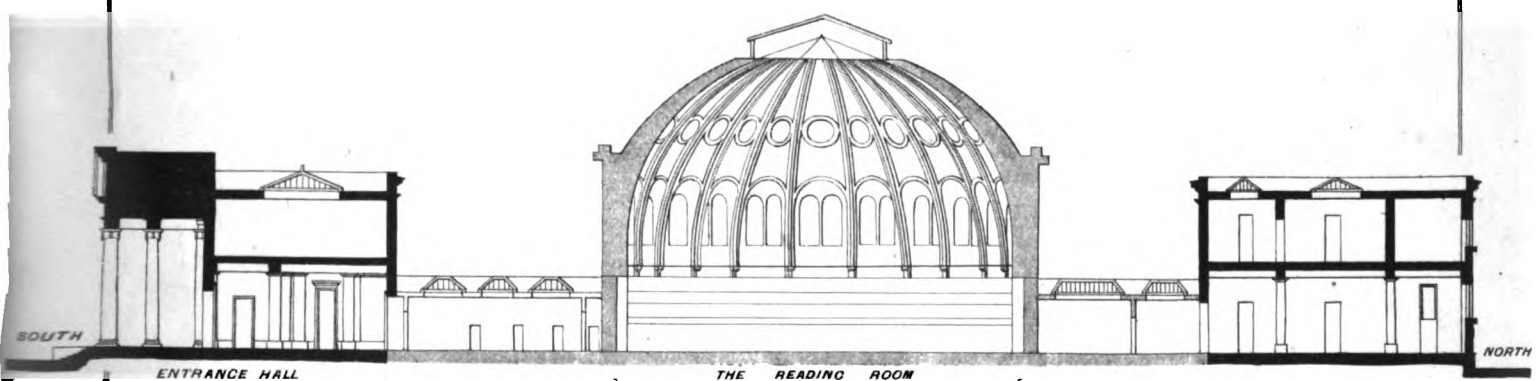
BY MR HOSKING & BY MR PANIZZI RESPECTIVELY IN CONTRAST.



Nº 1. LONGITUDINAL SECTION OF MR HOSKING'S DESIGN FOR ENLARGING & IMPROVING THE BUILDING
AS SHOWN IN PLAN AT A ACCORDING TO THE HALF TINT ADDITIONS ON B & C.
LAID BEFORE THE TRUSTEES, NOVEMBER 30TH 1849.



Nº 2. LONGITUDINAL SECTION OF MR PANIZZI'S "ORIGINAL PROPOSAL".
LAID BEFORE THE TRUSTEES, JUNE, 5TH 1852. [567]



Nº 3. LONGITUDINAL SECTION OF MR PANIZZI'S DESIGN OF 1854. AS NOW EXECUTED...
PRODUCED 1½ YEARS AFTER RECEIPT BY MR PANIZZI OF A COPY OF MR HOSKING'S PROJECT
AT B & Nº 1 ABOVE.

Scale of Feet
0 40 80 120 160 200

Edward Stanford, London, 6, Queen's Cross





